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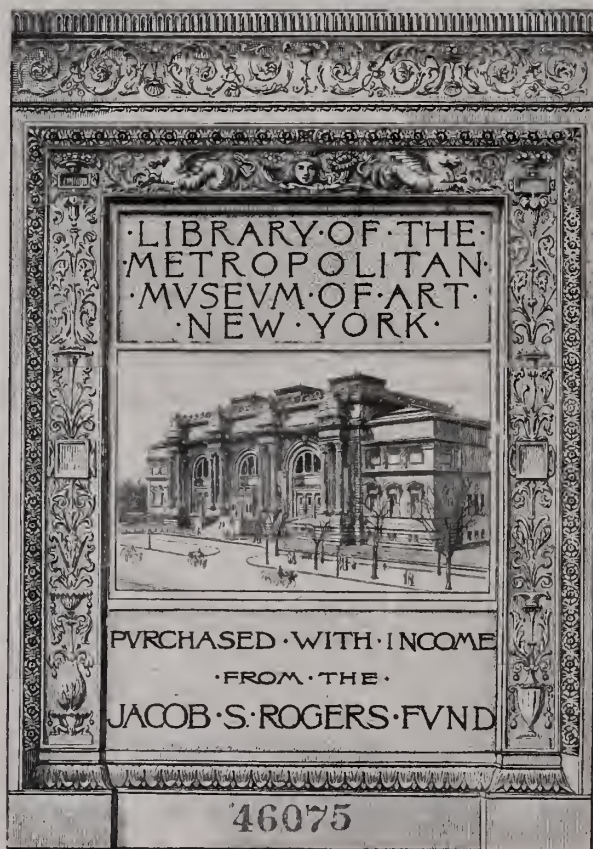


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THE IMPORTANT PRIVATE COLLECTION

OF THE LATE

PROFESSOR ARTHUR WESLEY DOW



TO BE SOLD UNDER THE MANAGEMENT OF
THE AMERICAN ART ASSOCIATION
AT THE AMERICAN ART GALLERIES
THE BLOCK OF MADISON AVENUE, 56TH TO 57TH STREET
ENTRANCE, 30 EAST 57TH STREET
NEW YORK

ON FREE PUBLIC VIEW
FROM 9 A. M. UNTIL 6 P. M.

AT THE AMERICAN ART GALLERIES

BLOCK OF MADISON AVENUE, 56TH TO 57TH STREET, NEW YORK
ENTRANCE, 30 EAST 57TH STREET

BEGINNING SATURDAY, MARCH 24TH, 1923
AND CONTINUING UNTIL THE DAY OF THE SALE


THE IMPORTANT PRIVATE COLLECTION
OF THE LATE
PROFESSOR ARTHUR WESLEY DOW

DIRECTOR OF FINE ARTS, TEACHERS COLLEGE,
COLUMBIA UNIVERSITY

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
AT THE AMERICAN ART GALLERIES

ON THE
AFTERNOONS OF WEDNESDAY AND THURSDAY,
MARCH 28TH AND 29TH
AT 2.15 O'CLOCK AND

EVENINGS OF TUESDAY, WEDNESDAY AND THURSDAY,
MARCH 27TH, 28TH AND 29TH
BEGINNING AT 8.15 O'CLOCK



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ILLUSTRATED CATALOGUE
OF
OIL PAINTINGS AND DRAWINGS
IPSWICH PRINTS FROM WOOD BLOCKS
THE WORK OF PROFESSOR DOW

AND
HIS IMPORTANT COLLECTION OF
JAPANESE PRINTS, KAKEMONO,
SCREENS, BUDDHIST TEMPLE ORNAMENTS
A VERY RARE GATHERING OF OLD JAPANESE AND
CHINESE ILLUSTRATED BOOKS
“FUMPON” DRAWINGS AND SKETCHES BY JAPANESE OLD
MASTERS, AND GOLD LACQUERS BY OGATA KORIN

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
BY ORDER OF MIMI ELEANOR DOW, EXECUTRIX OF THE LATE
PROFESSOR ARTHUR WESLEY DOW
DIRECTOR OF FINE ARTS, TEACHERS COLLEGE,
COLUMBIA UNIVERSITY

ON THE DATES HEREIN STATED
AT THE AMERICAN ART GALLERIES

THE SALE TO BE CONDUCTED BY
MR. THOMAS E. KIRBY AND HIS ASSOCIATES
THE AMERICAN ART ASSOCIATION, MANAGERS
BLOCK OF MADISON AVENUE, 56TH TO 57TH STREET
ENTRANCE, 30 EAST 57TH STREET
NEW YORK

1923



THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

FOREWORD

Mr. Arthur W. Dow was the outstanding exponent of simple composition in drawing and painting, of this generation. He was the pioneer and, despite the many dissuasions, stood fast for a great principle. Simplicity was his slogan, and simplicity always makes for quality.

He had the power to resist putting too much into a picture, but what he did paint represents the conscientious effort of a man who followed his own convictions rather than those of some school. These are the things that make a great artist. His voice, the voice of a modest, reticent soul, is still, but the untiring efforts of a life full of the labor of love will bring forth fruit for all time.

Every picture in this collection shows great concentration. He put into each picture the best he had, and that from a man like Dow means a great contribution to art.

He states in his book on Composition: "Art does not come by merely learning to draw, by imitating Nature or by storing facts away in the mind. The power is within." Mr. Dow had the power and he used that power in giving to the world, not only the best compositions and color combinations, but he put the soul by Nature into his works.

Any man or woman who owns one of his pictures possesses the work of a recognized genius.

(Signed) H. L. GLEASON.

CONDITIONS OF SALE

I. Rejection of bids: Any bid which is not commensurate with the value of the article offered or which is merely a nominal or fractional advance may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

II. The buyer: The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

III. Identification and part payment by buyer: The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address.

Payment at the actual time of the sale shall be made of all or such part of the purchase prices as may be required.

If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.

IV. Risk after purchase: Title passes upon the fall of the auctioneer's hammer, and thereafter neither the consignor nor the Association is responsible for the loss or any damage to any article occasioned by theft, fire, breakage or any other cause.

V. Delivery of purchases: Delivery of any purchases will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made at the place of sale or at the storage warehouse to which purchases may have been removed.

Deliveries at the American Art Galleries will be made only between the hours of 9 A. M. and 1 P. M. on sales' days and on other days—except holidays, when no deliveries will be made—between the hours of 9 A. M. and 5 P. M.

Deliveries at places of sale other than the American Art Galleries will be made only during the forenoon following the day of sale unless by special notice or arrangement to the contrary.

Deliveries at the storage warehouse to which goods may have been sent will be made on any day other than holidays between the hours of 9 and 5.

Deliveries of any purchases of small articles likely to be lost or mislaid may be made at the discretion of the auctioneer during the session of the sale at which they were sold.

VI. Storage in default of prompt payment and calling for goods: Articles not paid for in full and either not called for by the purchaser or delivered upon his or her order by noon of the day following that of the sale will be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser.

NOTE: The Limited space of the Delivery Rooms of the Association makes the above requirements necessary, and it is not alone for the benefit of the Association, but also for that of its patrons, whose goods otherwise would have to be so crowded as to be subject to damage and loss.

VII. Shipping: Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

VIII. Guaranty: The Association exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of sale to point out any error, defect or imperfection, but guaranty is not made either by the owner or the Association of the correctness of the description, genuineness, authenticity or condition of any lot and no sale will be set aside on account of any incorrectness, error of cataloguing or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse.

Every lot is on public exhibition one or more days prior to its sale, and the Association will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued and in its judgment may thereafter sell the lot as catalogued or make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.

IX. Buying on order: Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph or telephone will be faithfully attended to without charge or commission. Any purchases so made will be subject to the foregoing conditions of sale *except* that, in the event of a purchase of a lot of one or more books by or for a purchaser who has not through himself or his agent been present at the exhibition or sale, the Association will permit such lot to be returned within ten days from the date of sale and the purchase money will be refunded if the lot in any manner differs from its catalogue description.

Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of art, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or references submitted. Shipping directions should also be given.

Priced Catalogues: Priced copies of the catalogue or any session thereof, will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

AMERICAN ART ASSOCIATION,

New American Art Galleries,
Block of Madison Avenue, 56th to 57th Street,
Entrance, 30 East 57th Street,
New York City.

INTELLIGENT APPRAISALS
FOR
UNITED STATES AND STATE TAX
INSURANCE AND OTHER PURPOSES
AND
CATALOGUES OF PRIVATE COLLECTIONS

APPRAISALS AND CATALOGUES. Together with the increase in its exhibition and sales rooms, the American Art Association will expand its service of furnishing appraisements, under expert direction, of art and literary property, jewelry and all personal effects, in the settlement of estates, for inheritance tax, insurance and other purposes. It is prepared also to supplement this work by making catalogues of the contents of homes or of entire estates, such catalogues to be modelled after the finely and intelligently produced catalogues of the Association's own Sales.

The Association will furnish at request the names of many Trust and Insurance Companies, Executors, Administrators, Trustees, Attorneys and private individuals for whom the Association has made appraisements which have not only been entirely satisfactory to them, but have been accepted by the United States Revenue Department, State Comptroller and others in interest.

THE AMERICAN ART ASSOCIATION
AT ITS
NEW AMERICAN ART GALLERIES
THE BLOCK OF MADISON AVENUE, 56TH TO 57TH STREET
ENTRANCE, 30 EAST 57TH STREET
NEW YORK CITY

CATALOGUE

THE IPSWICH PRINTS

The titles used for each print were mostly Professor Dow's own terms; however, a few that were without titles were carefully gone over with Mrs. Dow. As far as I know, the prints herein catalogued are absolutely the original and only ones.

The first exhibition of Professor Dow's color prints from the wooden blocks was held at the Boston Museum of Fine Arts in the year of 1895, under the supervision of Professor Ernest F. Fenollosa, and most of the prints then exhibited were dearly kept by Mrs. Dow to this day, together with the later productions up to 1920. The introduction written by the late Professor Fenollosa for the occasion is most instructive. Therefore, by permission of the Boston Museum of Fine Arts, it is reprinted and used here for the benefit of the art-loving public. The arrangement and order of numbering are strictly the replica of the original catalogue compiled jointly by Professors Fenollosa and Dow.

The making of color prints in Japan requires four different persons: The painter, or, more correctly, a line-modeling draftsman, a wood engraver, a pigment concocter and a pad-printer. If one is missing, they cannot produce a good color print. Arthur W. Dow was a most extraordinary man, inasmuch as he performed all four alone. In all Japan we had no such artist. I find no word worthy of my praise and admiration of Professor Dow's perseverance and infinite patience which he showed in study and experiments in order to produce this unique art in America. It is indeed the spirit of dauntlessness inherited from his renowned forefathers who were born and bred along the coast of Massachusetts Bay, which enabled him to accomplish this stupendous work. Observe with care the powerful style with which he carved the blocks, which would amaze the best wood carvers of Japan. I, for one, was completely overwhelmed when I was permitted by Mrs. Dow to examine the blocks one by one in the course of making the catalogue, and my reverence for Professor Dow deepened almost daily. A great seer once said, "Life is short and art is long"—but Mr. Dow accomplished a huge work in a comparatively short period, and I truly wonder if the American public justly appreciate this great artist who belonged to them.

BUNKYO MATSUKI.

NEW YORK, *March 1, 1923.*

Remarks on A Special Exhibition of Color Prints

By ARTHUR W. DOW

At The Museum of Fine Arts, Boston

INTRODUCTION

This exhibition of prints in color from wooden blocks by Mr. Arthur W. Dow ought to be recognized by the art-loving public as an epoch-making event. Engraving in occidental countries has chiefly been concerned with work on metal.

Even in Western wood-engraving, from earliest times, effects of shading have been reached solely by the hatching of lines more or less fine, as its use of color has been exceptional and undeveloped. Now, for the first time in occidental art, appears the free creative use of a great method, long confined to the East, and destined to leap to extraordinary results in its adopted home,—a method new to us in two particulars, first in that it deals with tones as shaded on, and printed from, flat wooden blocks; and, second, in that it seeks through such tones to reach a composition of color as solid and intense as anything arrived at by water-color painting.

That the revelation here made to the public has been based upon Mr. Dow's close study of the finest examples of old Japanese prints, is as evident as that he has been strong enough to make an independent use of oriental principles in a free application to the rendering of characteristic beauties in New England scenery.

That there is no essential difference between the æsthetic nature of the masterpieces in Oriental and in European art, of any creative age, is manifest to a sympathetic student. It is only in the superficial traditions of uncreative centuries and of formal art education, that unlikeness is noted. The Japanese print-designer stands side by side with the Florentine worker in fresco, and with all modern French masters who have broken away from academic traditions. But the advantage of the former lies in his simplicity and directness, which the nature of his method fosters. The æsthetic groundwork we are apt to overlay with all sorts of extraneous matter. If some recent French art has emancipated itself, this has been directly due to oriental influence. The latest and one of the most hopeful phases of such influence is to be found in the work of Mr. Dow.

It should be noted, too, that this is not merely a new method of reproduction, but an independent art of self-expression. In this respect it is like our recent American school of wood-engraving. It aims to render complete pictorial impressions by methods which reveal new æsthetic quality. It is the work of the individual artist from start to finish. The design, sketched in the brain, is struck out upon the several blocks by a bold hand which knows to a nicety in what proportions line, mass, and color shall contribute to the desired effect. The same designer, planner, and carver next charges his blocks with color, varying in tint, shade, and hue to any degree, and, like the Japanese, in such a way that gradation is already effected before the printing. The artist is as free with his blocks as the painter with his palette. Next comes the selection of the paper and all the fine points that lie ready to the manipulation of the artist-printer. Lastly by him they are stretched and mounted. Here there is no unsympathetic machinery, no division of labor between hand and hand, no apprentice's botching; neither is there any publisher to interpose his superior conception of the public taste.

The peculiar advantage over water-color painting, which these prints share with the Japanese, is the peculiar texture and tone given to the color by the varying degree of the block's pressure upon the surface of special papers. A water-color wash soaks into the inner fibre and throws up a hard even tint, which, if it be deep, allows but little passage of the paper's natural light. But pigment washed upon the wood, and allowed to press the sheet with touch as delicate as a hand's caress, clings shyly only to the outer fibres, the hills of its new world, leaving the deep wells of light in the valleys, the whiteness of the paper's inner heart, to glow up through it, and dilute its solid color with a medium of pure luminosity. The power to utilize such texture requires much practical experience of matters and of degrees; and this, after several years of trial, Mr. Dow is mastering.

Another conspicuous advantage of this method is its capacity for variation. The great pathos of all art-work is its enormous sacrifice, the wrecked lives and lost opportunities which contribute to each masterpiece. Of the many possibilities in the air of a creative age, chance crowns the heads of but a few. The unsung lyrics of Keats are probably his best. Because of Titian and Raphael, budding experiments of rivals wither in hopelessness. The successful prize-winner annihilates the fresh individuality of his competitors. Because the master decided upon *this* composition and scheme of color, a hundred other combinations possible for him shall never be tried by anybody. The true artist hates replicas, cannot endure the labor of re-drawing and re-trying. But this method of printing utilizes the lost chances,

since the block, once carved, saves the repetition of the drawing, and allows labor to concentrate upon the new color problem. Such variations of dark and light, and of color, in Mr. Dow's designs, are specially striking, and indicate the solution of educational problems yet almost unstated.

Other practical applications of this method readily suggest themselves. Illustration is one of the more obvious. For all but scientific purposes, it should supersede lithography and photographic reproduction. It strengthens the artist's constructive sense in that it forces him to deal with simple factors. It stimulates the faculty of design. We can think upon our sketch the self-same impression we design to press or weave into our cloth. It cannot reduce quality to cheapness and meanness, because it must at every point utilize individuality. If its originality be questioned, we may well ask where in the West has anything like this been before seen. As we said at first, Mr. Dow's application of it to Western expression and use remains an epoch-making event.

ERNEST F. FENOLLOSA.

BOSTON, *April 15, 1895.*

IPSWICH PRINTS

*Exhibited at the Boston Museum of Fine Arts
April-June, 1895*

LIST OF SUBJECTS

Subject A—IPSWICH FROM THE RIVER.

“ *B*—FISH-HOUSES ALONG THE SHORE.

“ *C*—GABLES BY THE OLD BRIDGE.

“ *D*—A LEAN-TO.

“ *E*—A HILL STREET.

“ *F*—LOW TIDE.

“ *G*—IPSWICH RIVER AND DISTANT MARSHES.

“ *H*—SHIPYARD LANE.

“ *I*—ROOFS ON OLD HIGH STREET.

“ *J*—FROM THE BRIDGE.

“ *K*—NEAR THE WHARF.

“ *L*—FROM HOVEY'S HILL.

“ *M*—NORTON'S BROOK.

“ *N*—SHORE OF PLUM ISLAND RIVER.

“ *O*—AMONG THE MORAINES.

WOOD BLOCK PRINTS: It is not the intention of the writer of this note to go into the technical points of wood-block printing, but I court the privilege of adding a word of praise and commendation for Mr. Dow's successful efforts in this line.

In all of these delightful little prints he has so manipulated the printing blocks that the results are full of truth and atmosphere. What a great amount of thought and study is evident! Those who are interested in these prints will notice that they are almost exact replicas of water-color technique and nearly as valuable, for there are not two alike. Think of one set of printing blocks so subtly and artistically handled that four or more entirely different effects are obtained by their use.—H. L. GLEASON.

THE AMERICAN ART ASSOCIATION
MANAGERS

THE IMPORTANT PRIVATE COLLECTION

Of the Late

PROF. ARTHUR WESLEY DOW

Evenings of March 27 to 29 (inclusive), and

Afternoons of March 28 and 29, 1923

To save time and to prevent mistakes each Purchaser will oblige the Managers by filling in this slip and handing it to the Record Clerk or Sales Attendant on making the first purchase.

Purchaser's Name _____

Address in Full _____

Amount of Deposit _____

9

FIRST EVENING SALE
IN THE ASSEMBLY HALL
OF
THE AMERICAN ART GALLERIES

BEGINNING AT 8.15 O'CLOCK

Catalogue Numbers 1 to 143, inclusive

PRINTS AND STUDIES, THE WORK OF THE LATE
ARTHUR W. DOW

IPSWICH PRINTS—1895

Mrs. Kerzner
1—IPSWICH FROM THE RIVER (*Subject A*)

7.50 Small upright print in polychrome: "Summer." Signed: "Arthur W. Dow." "Ipswich Town" written by artist on mat.

Height, 4 $\frac{3}{4}$ inches; width, 2 $\frac{1}{4}$ inches.

10. Matsuki
2—VARIATION OF SUBJECT A

7.50 Without signature.

" "

3—FISH-HOUSES ALONG THE SHORE (*Subject B*)

10.- Small upright print in polychrome: "A Gray Day." Circular red seal of artist.

Height, 5 inches; width, 2 $\frac{3}{8}$ inches.

Mr. King
4—VARIATION OF SUBJECT B: WINTER

22.- *50* Signature on back of cardboard: "Copyright, 1895, by Arthur W. Dow."



B. Matsuki

5—ON IPSWICH RIVER

10.—Monochrome landscape along the Ipswich River. Signed: "Arthur Wesley Dow, 1895." Also his name and address on the back of the cardboard. Only one copy left by Professor Dow.

Height, 9½ inches; width, 7½ inches.

Dewey C. White

6—VARIATION OF SUBJECT B: A GREEN NOTE

10.—Without signature.

Bessie C. Creighton

7—GABLES BY THE OLD BRIDGE (Subject C)

Small horizontal print in polychrome. Signed: A. W. D. "The Old Bridge" written by artist on mat. Also on the back of cardboard:

"The Old Bridge, Ipswich.
Wood Block Print
Arthur W. Dow."

Designed and framed by himself.

Height, 2½ inches; width, 3¾ inches.

8—LATE AFTERNOON (Subject C)

Signed "W. Dow." "An Old Town" written by artist on mat. Also on back of cardboard:

"An Old Town.
Wood Block Print,
Arthur W. Dow."

Prints and Studies by the Late Arthur W. Dow

9—MORNING (*Subject C*)

7.50 Signed: "Arthur W. Dow." "Ipswich Bridge" written on mat by artist.

10—A LEAN-TO (*Subject D*)

7.50 Small upright in polychrome. Signed: "Arthur W. Dow." Also on back of cardboard: "Not for sale," and

"A Lean-to.
Ipswich,
Arthur W. Dow."

Height, 5 inches; width, 2¼ inches.

11—WINTER (*Subject D*)

22.50 Signed: "Arthur W. Dow."

12—A HILL STREET (*Subject E*): EARLY SUMMER

10.50 Small upright print in polychrome. Red seal. On back of cardboard signed: "Copyright 1895—by Arthur W. Dow."

Height, 5 inches; width, 2¼ inches.

13—VARIATION OF SUBJECT E

20.50 14—LOW TIDE (*Subject F*): SUNSET ON THE IPSWICH RIVER

15.50 Small upright print in polychrome. Signed: "Arthur W. Dow, No. 11." Frame designed by artist.

15—VARIATION OF SUBJECT F

7.50 Without signature.

16—IPSWICH RIVER AND DISTANT MARSHES (*Subject G*): SPRING

7.50 "Breezy Blue." Small upright print in polychrome with red circular seal.

17—VARIATION OF SUBJECT G: TWILIGHT

7.50 Signed: "Arthur W. Dow, No. 40."

Prints and Studies by the Late Arthur W. Dow

Mrs. G. G. Hers
18—VARIATION OF SUBJECT G: WINTER

12.50 Signed: "Arthur W. Dow, No. 41." On back of cardboard:
12.- "Series Along the Ipswich River. Print from wood blocks by Arthur W. Dow."

B. Matuski
19—SHIPYARD LANE (Subject H)

7.50 Small upright print in polychrome. On back of cardboard:
7.- "Copyright, 1895, by Arthur W. Dow." Only copy left by artist.

Belle Homer
20—ROOFS ON OLD HIGH STREET (Subject I): SUMMER

10.- Small upright print in polychrome. Red circular seal.

Mr. Hervey
21—VARIATION OF SUBJECT I

5.- On back of cardboard: "Impression No. 9, Arthur W. Dow."

" "
22—FROM THE BRIDGE (Subject J): COOL LIGHT

7.50 Small upright print in polychrome. Signed: "Arthur W. Dow."
7.- On margin of mat—"Emerson House and Boats, Ipswich." Only copy left by artist.

B. Matuski
23—NEAR THE WHARF (Subject K): A DORY

12.50 Small upright print in polychrome. Signed: "Arthur W. Dow."
12.- On mat: "A Dory"; also on the back, "Wood block print by Arthur W. Dow."

H. C. White
24—VARIATION OF SUBJECT K: EVENING

12.50 Signed: "Arthur Wesley Dow."
12.-

" " "
25—VARIATION OF SUBJECT K: SUMMER

50 Signed: "Arthur W. Dow." On back of cardboard: "A Dory";
12.- "Color scheme No. 1—wood block print by Arthur Wesley Dow."

Marshal Fry
26—FROM HOVEY'S HILL (Subject L)

10.- Small upright print in polychrome. Signed: "Arthur W. Dow."

Prints and Studies by the Late Arthur W. Dow

C. A. Sheldon
27—VARIATION OF SUBJECT L

7.50 Signed: "Arthur W. Dow."

B. Matsuki
28—VARIATION OF SUBJECT L

5.- Not signed.

Mrs. G. G. Ides
29—NORTON'S BROOK (Subject M): NIGHT

15.- Large horizontal print in monochrome. Signed: "Arthur Wesley Dow, 1895." On back of cardboard, artist's name and address; also: "Copyright, 1895, By Arthur W. Dow." The only copy left by the artist.

B. Matsuki
Height, 15½ inches; length, 18½ inches.

30—SHORE OF PLUM ISLAND RIVER (Subject N)

7.50 Large horizontal print in monochrome. Signed: "Arthur Wesley Dow, 1895." On back of cardboard, artist's name and address.

Della Thomas
31—AMONG THE MORAINES (Subject O)

7.50 Upright print in polychrome. Signed: "Arthur W. Dow, No. 10." On back of cardboard:

"Side of Moraines,
Arthur Wesley Dow,
Ipswich, Massachusetts."

B. Matsuki
Height, 4 inches; length, 5¾ inches.

32—VARIATION OF SUBJECT O

5.- Signed: "Arthur W. Dow, No. 5."

33—VARIATION OF SUBJECT O

5.- Signed: "Arthur W. Dow." On back of cardboard:

"Side of Moraines,
Arthur Wesley Dow,
Ipswich, Massachusetts."

N. M. Jacobs
34—BOOK COVER SUBJECT: ALONG THE IPSWICH RIVER

5.-
Following Are the Later Works of Arthur W. Dow
From 1908 to 1920



35—RAIN IN MAY

H. H. Hall

37.50 Small square print in green, blue and gray, depicting Dragon Creek of Ipswich. Signed: "Arthur Wesley Dow." Title of the print written on mat. On back of cardboard: "Rain in May"; "Wood block print, Arthur Wesley Dow, 1908." Color scheme No. 12.

Mrs. G. G. Hess

36—VARIATION OF PRECEDING PRINT

17.50 Signed: "Arthur W. Dow," with square red seal. Color scheme No. 4. Title of print on mat. Exhibited at Panama-Pacific International Exposition, 1908.

10 Matsuki

37—NABBY'S PRINT (IPSWICH)

5.- Small horizontal print in polychrome. Signed: "A. W. D." Title of print written on mat. On back of cardboard: "Wood block print, Arthur W. Dow, 1910." Height, $2\frac{1}{3}$ inches; length, 4 inches.

Prints and Studies by the Late Arthur W. Dow

B. Matsuki

38—VARIATION OF PRECEDING PRINT

5.- Signed: "Arthur W. Dow."

Bessie E. Creighton

39—VARIATION OF PRECEDING PRINT

7.⁵⁰ Signed: "Arthur Wesley Dow." Title of print written on mat.
On back of cardboard: "Wood block print by Arthur W. Dow, 1914."

B. Matsuki

40—VARIATION OF PRECEDING PRINT

5.- Signed: "Arthur W. Dow." Title of the print written on mat.

Belle Comer

41—MARSH ISLAND

7.⁵⁰ Small horizontal print in polychrome. Signed, "Arthur W. Dow," on print and mat; also title of print on mat. On back of cardboard: "Marsh Island"; "Wood block print, Arthur W. Dow, 1912."

Height, 4½ inches; length, 7 inches.

H. S. Kates

42—VARIATION OF PRECEDING PRINT

7.⁵⁰ Signed: "Arthur Wesley Dow." "October Haze" written on mat. On back of cardboard: "October Haze"; "Arthur Wesley Dow, Wood block print, 1912."

Gertrude L. Bigelow

43—VARIATION OF PRECEDING PRINT

10.- Signature and title on print and mat; also signature and date on back of cardboard.

L. E. Palmer

44—VARIATION OF PRECEDING PRINT

7.⁵⁰ Signed: "Arthur Wesley Dow." Title, "Autumn Light." On back of cardboard: "Autumn Light"; "Wood block print, Arthur W. Dow."

Elara R. Hathaway

45—THE OLD WAREHOUSE

7.⁵⁰ Horizontal print in polychrome. Signed: "Arthur Wesley Dow." Title of the print on the mat. On back of cardboard also title and signature, dated 1914.

Height, 4½ inches; length, 6⅓ inches.

Prints and Studies by the Late Arthur W. Dow

Mr. O. Riley
46—VARIATION OF PRECEDING PRINT

7.50 Signed: "Arthur Wesley Dow." Exhibited at Panama-Pacific International Exposition.

B. Matsuki
47—VARIATION OF PRECEDING PRINT

5.- Signed: "Arthur W. Dow." Title of print on mat. On back also title and signature, dated 1914.

48—IN IPSWICH MARSHES

10.- Small horizontal print in red, green and blue. Signed: "Arthur W. Dow." On back of cardboard, title and signature, dated 1914. Exhibited at Pennsylvania Academy of Fine Arts.

Height, $6\frac{1}{8}$ inches; width, 3 inches.

St. Lyon
49—VARIATION OF THE PRECEDING PRINT

7.50 Signature and title.

Mrs. Gerdauksy
50—VARIATION OF PRECEDING PRINT

15.- Signature and title.

Miss H.R. Meade
51—VARIATION OF PRECEDING PRINT

10.- Signed: "Arthur W. Dow." On back of print:

"Sagamore Hill, Ipswich

Wood block print, Arthur W. Dow."

Grace E. Kibler
51A—VARIATION OF PRECEDING PRINT

10.- Signed on back and cardboard.

L. H. Dement
52—MOONRISE

Horizontal print in polychrome. Signed: "Arthur W. Dow."

20.- On back of cardboard, "A. W. D." "Not for sale."

Height, $4\frac{1}{4}$ inches; length, $6\frac{7}{8}$ inches.

Mrs. J. J. Jesso
53—VARIATION OF THE PRECEDING PRINT

17.50 Signature and title on print and mat. On back of cardboard, title and signature also. Frame designed by artist.

Charles L. Brown
54—VARIATION OF PRECEDING PRINT

7.50 Signed: "Arthur W. Dow." Signature and title on print.

Prints and Studies by the Late Arthur W. Dow

A. Eaton
55—VARIATION OF PRECEDING PRINT

15.- Signed: "Arthur W. Dow." Title, "The Moon over the Hill"—
written on the mat.

G. H. Webster
56—VARIATION OF PRECEDING PRINT

10.- Title and signature on back of cardboard.

C. W. Lewis
57—VARIATION OF PRECEDING PRINT

10.- Signed, "Arthur Wesley Dow," on print and margin.



C. W. Lewis
58—VARIATION OF PRECEDING PRINT

12.⁵⁰ Title, "August Moon." Signed: "Arthur W. Dow." Also on
back of cardboard, title and signature.

C. B. Brown
59—VARIATION OF PRECEDING PRINT

10.- Not signed.

G. G. Sless
60—VARIATION OF PRECEDING PRINTS

12.⁵⁰ Title, "April." On back of cardboard:

"April

Color scheme No. 2

Wood block prints, Arthur W. Dow, 1914."

Prints and Studies by the Late Arthur W. Dow

L. E. Palmer
61—VARIATION OF THE PRECEDING PRINTS

10.- Signature on print and also on margin of print. Title, "Moon-rise, Ipswich." On back of cardboard, signature and title.

Grace E. Vahlek
62—THE GRAY TWILIGHT

10.- Horizontal print in polychrome. Square seal, No. 25. Title of print and signature on mat as well as on the back of the cardboard.

A. Eaton
63—VARIATION OF THE PRECEDING PRINT

12.- Signed: "Arthur W. Dow, No. 27." On the back of the cardboard: "Color print from wood blocks, by Arthur W. Dow." "Newbury Willows, Spring Twilight." Framed by himself.

B. Matsuki
64—VARIATION OF THE PRECEDING PRINT

7.- On the mat: "Evening"; "Arthur W. Dow." The same on back of the board.

H. R. Meade
65—VARIATION OF THE PRECEDING PRINT

10.- Signature and square seal. On the back of the cardboard, "Evening," "Wood block print by Arthur Wesley Dow." Framed by himself.

A. Eaton
66—VARIATION OF THE PRECEDING PRINT

7.- Square seal. On the back of the cardboard: "New Snow"; "Wood block print, Arthur W. Dow, Ipswich, Massachusetts."

M. Fry
67—MARSH CREEK

10.- Horizontal print in polychrome. Signed: "Arthur W. Dow." Also signed on the back of the cardboard, with date "1914."

G. G. Ivers
68—VARIATION OF THE PRECEDING PRINT

10.- Signed both on the print and back of the cardboard.

B. Matsuki
69—NOVEMBER MOON

12.- Signed on the print and titled on the mat. On the back, the title, the signature and date "1916." Framed by himself.

Height, 4 1/4 inches; length, 6 3/4 inches.

Prints and Studies by the Late Arthur W. Dow

70—VARIATION OF THE PRECEDING PRINT

12.50 Signed on the print and titled on the mat. Framed by himself.

71—VARIATION OF "MARSH CREEK"

Signed on the print and titled on the mat.

72—THE BIG SKY, IPSWICH MARSH

7.50 Small horizontal print in green, yellow and gray. Signed on the print and on the back of the cardboard, "1913." Framed by himself.

Height, $2\frac{1}{4}$ inches; length, $3\frac{7}{8}$ inches.

73—VARIATION OF THE PRECEDING PRINT

7.50 Signed.

74—VARIATION OF THE PRECEDING PRINT

5. Signed.

75—VARIATION OF THE PRECEDING PRINT

7.50 Signed.

76—VARIATION OF THE PRECEDING PRINT

7.50 Signed.

77—VARIATION OF THE PRECEDING PRINT

5. Signed.

78—THE DESERT, ARIZONA

10. Small horizontal print in polychrome. Signed on the print and titled on the mat "1913."

Height, $2\frac{1}{4}$ inches; length, $3\frac{7}{8}$ inches.

79—VARIATION OF THE PRECEDING PRINT

10. Signed and titled.

80—VARIATION OF THE PRECEDING PRINT

7.50 Signed and titled.

Prints and Studies by the Late Arthur W. Dow

B. Matsuki
81—VARIATION OF THE PRECEDING PRINT

7.50 Signed and titled on the back of the cardboard, "The Desert."
"Wood block print, Arthur W. Dow, 1913."

Mrs. G. G. Idess
82—APRIL SUNSET OVER IPSWICH PASTURE

10.- Horizontal print in polychrome. Signed on the print and titled on the mat "1916." Framed by himself.

Height, $4\frac{1}{4}$ inches; length, 7 inches.

N. A. Bigelow
83—VARIATION OF THE PRECEDING PRINT

12.50 Titled "The Gap." Signed on both print and mat. Framed by himself.

A. Eaton
84—ABOVE THE BRIDGE, IPSWICH, MASS.

10.- Small horizontal print in polychrome. Signed and titled on the print. Also inscribed on the back of the cardboard. Dated "1910."

J. L. Clough
85—VARIATION OF THE PRECEDING PRINT

10.- Titled "Little Venice, Ipswich." Signed and dated "1913." Exhibited at Panama-Pacific International Exposition.

Mrs. Girdausky
86—VARIATION OF THE PRECEDING PRINT

7.50 Also exhibited specimen at the Panama-Pacific International Exposition.

B. Matsuki
87—VARIATION OF THE PRECEDING PRINT

7.50 Titled "The Yellow House, Ipswich." Signed and dated "1913."

Unclaimed
88—VARIATION OF THE PRECEDING PRINT

- Titled "The Green House, Ipswich." Signed.

G. G. Idess
89—THE LOST BOAT, IPSWICH, MASS.

15.50 Upright print in polychrome. Signed and titled on the print. Framed by himself.

Height, $5\frac{1}{2}$ inches; width, $3\frac{3}{4}$ inches.

Prints and Studies by the Late Arthur W. Dow

Mr. King

90—VARIATION OF THE PRECEDING PRINT

22.50 Signed and titled, "The Derelict." Exhibited at the Pennsylvania Academy of Fine Arts. Framed by himself.

A. Eaton

91—VARIATION OF THE PRECEDING PRINT

12.50

J. R. Meade

92—VARIATION OF THE PRECEDING PRINT

10.-

A. Eaton

93—THREE SMALL HORIZONTAL PRINTS

10.-

"Ipswich Bridge," "The Big Sky" and "Nabby P'int." Signed and titled on the prints and mats.

B. Matsuki

94—LILY

10.-

Narrow upright print in brilliant polychrome. Exhibited at the Pennsylvania Academy of Fine Arts, 1916. Signed. Framed by himself.

J. R. Meade

Height, 9 inches; width, 2½ inches.

95—VARIATION OF THE PRECEDING PRINT

10.-

Signed, "1916." Framed by himself.

S. B. Tammahill

96—VARIATION OF THE PRECEDING PRINT

7.50

Signed, "1916." Framed by himself.

Mr. King

97—VARIATION OF THE PRECEDING PRINT

30.-

Signed, "1916."

B. Matsuki

98—VARIATION OF THE PRECEDING PRINT

12.50

L. E. Palmer

99—SUNSHINE AND BREEZE, ALONG THE IPSWICH RIVER

12.50

Narrow upright print in brilliant polychrome. Signed on the print and titled on the mat. Only one specimen in the collection. 1916.

B. Matsuki

Height, 9 inches; width, 2½ inches.

100—RAIN IN MAY, DRAGON CREEK, IPSWICH

10.-

Small square print in exquisite monochrome. Only one specimen in the collection. Signed: "Arthur Wesley Dow."

Height, 6 inches; width, 4¾ inches.

Prints and Studies by the Late Arthur W. Dow

A. Eaton
101—THE PURPLE SKY: LONG ROAD OF IPSWICH

15.- Horizontal print in gray, purple and apple green. Signed, "Arthur Wesley Dow," and titled on the edge of the mat. On the back of the cardboard: "Arthur W. Dow, 1916." Framed by himself.

E. H. Riehe
Height, $4\frac{1}{2}$ inches; length, $12\frac{1}{4}$ inches.

102—VARIATION OF THE PRECEDING PRINT

10.- Signed and dated "1916." Framed by himself.

Mrs. G. G. Sells
103—VARIATION OF THE PRECEDING PRINT

15.- Signed, "Arthur Wesley Dow," and titled on the mat, "The Long Road." Framed by himself.

Mr. T. D. Searcy
104—CHOATE ISLAND WILLOW, MOONLIGHT

7.50 Small horizontal print in blue, green and brown. Only one specimen in the collection. Signed and titled.

Height, $2\frac{3}{4}$ inches; length, $5\frac{1}{4}$ inches.

H. P. Scribner
105—THREE SMALL PRINTS

10.- Left to right: "Above the Bridge," "The Old Bridge, Ipswich" and "Nabby's P'int." All signed on the prints and on the back of the cardboard. Framed by Mr. Dow himself.

B. Matuszki
106—ABOVE THE OLD BRIDGE, IPSWICH

7.50 Small upright print in polychrome. Signed and titled on the print and mat, and also on the back of the cardboard. 1920.

Height, 5 inches; width, $2\frac{1}{2}$ inches.

J. L. Clough
107—VARIATION OF THE PRECEDING PRINT

7.50 Signed and titled. Framed by himself.

B. Matuszki
108—OLD BRIDGE FROM THE RIVER BED

10.- Small upright print in polychrome. Signed. Only one specimen in the collection. 1920.

Height, 5 inches; width, $2\frac{1}{2}$ inches.

Prints and Studies by the Late Arthur W. Dow

Mrs. G. G. Bliss

109—AMONG THE SAND HILLS

15.- Square print in polychrome. A bull standing on the hill-top against a gray sky. Signed and titled on the print and mat, also on the back of the cardboard. Only one specimen in the collection. 1920.

Height, $6\frac{1}{2}$ inches; width, $4\frac{3}{8}$ inches.

110—WILLOWS AND MOON

15.- Large horizontal print in polychrome. Square seal of the artist in right foreground. On back of cardboard: "Willows & Moon (Ipswich, Mass.). Wood block print by Arthur Wesley Dow, 1917."

Height, $9\frac{1}{8}$ inches; length, $12\frac{3}{8}$ inches.

Grace V. Bliss

111—VARIATION OF THE PRECEDING PRINT

12.50- On back of the cardboard: "The Willows. Wood block print by Arthur Wesley Dow."

112—IN THE SALT MARSHES

12.50- Large horizontal print in polychrome. Signed: "Arthur Wesley Dow." Title written on the mat. On the back: "In the Salt Marshes (Ipswich, Mass.). Arthur Wesley Dow, 1920."

Height, $9\frac{1}{8}$ inches; length, $12\frac{3}{8}$ inches.

Mrs. G. E. Hibel

113—VARIATION OF THE PRECEDING PRINT

15.- Signed: "Arthur Wesley Dow."

114—VARIATION OF THE PRECEDING PRINT

10.- Without signature.

J. G. Gidansky

115—VARIATION OF SUBJECT O

7.50- Signed: "Arthur W. Dow." On back of cardboard: "Side of Moraines. Arthur Wesley Dow, Ipswich, Massachusetts."

Miss Margaret Mc Aleber

116—VARIATION OF SUBJECT O

7.50- Signed: "Arthur W. Dow." "Side of Moraines" also written on back of cardboard. Dated 1914.

A. Eaton

Prints and Studies by the Late Arthur W. Dow

G. G. Idess
117—VARIATION OF SUBJECT O

12.50 Signed: "Arthur W. Dow, No. 3." On back of cardboard, "Side of Moraines, Arthur W. Dow, 1914."

B. Maturski
118—VARIATION OF SUBJECT O

7.50 Signed, "Arthur Wesley Dow," and on back of cardboard a printed slip shows that it was exhibited at the Panama-Pacific International Exposition in the Department of Fine Arts.

NOTE: The following six landscape prints, representing the four seasons, were made from the same blocks, dated 1914.

A. B. Skinner
119—MARSH ISLAND, SPRING

10.- Horizontal print in polychrome. Signed and titled on the print.

Height, 4¼ inches; length, 7 inches.

Grace V. Bliss
120—SAME SUBJECT AS THE PRECEDING

10.- "Summer." Signed and titled on the mat, also on the back.

R. R. Bigelow
121—VARIATION OF "SUMMER"

12.50 Signed and titled on the print and mat, also on the back.

Mrs. G. G. Idess
122—SAME SUBJECT AS THE PRECEDING

10.- "Autumn." Signed. Framed by himself.

A. Eaton
123—SAME SUBJECT AS THE PRECEDING

15.- "Winter." Signed on the print and on the back of the cardboard.

Mr. King
124—VARIATION OF "WINTER"

27.50 Signed and titled on the print, mat and on the back of the cardboard. Framed by himself.

E. A. Raabe
125—PUDD'N STREET, IPSWICH

10.- Square print in monochrome. Signed on the back of the cardboard: "Pudd'n Street, Ipswich. Wood block print by Arthur W. Dow."

Height, 6½ inches; length, 8½ inches.

Prints and Studies by the Late Arthur W. Dow

A. Eaton
126—VARIATION OF THE PRECEDING PRINT

7.50 Signed on the back. *B. Matsuoki*

127—VARIATION OF THE PRECEDING PRINT

5.- Signed on the back. *St. Legon*

128—VARIATION OF THE PRECEDING PRINT

7.50 Signed on the back. *G. A. Dow*

129—VARIATION OF THE PRECEDING PRINT

7.50 Signed on the back. *C. J. Martin*

130—VARIATION OF THE PRECEDING PRINT

7.50 Signed on the back. *B. Matsuoki*

131—HARRY MAYNE, HIS HOUSE, THE PRIVATE OF OLD IPSWICH

12.50 Square print in two colors. Signed. On the back of the card-board is the following inscription by Mr. Dow: "Wood block print by Arthur Wesley Dow, Harry Mayne, the private of Old Ipswich, blasphemed and was condemned to coil a rope of sand on Ipswich Bar. He can make the rope but can not coil it." Framed by himself.

5.- 132—VARIATION OF THE PRECEDING PRINT

Signed on the print and on the back. *A. Eaton*

133—VARIATION OF THE PRECEDING PRINT

7.50 Signed. Exhibited at the Panama-Pacific International Exposition, 1910. *Charles J. Martin*

134—VARIATION OF THE PRECEDING PRINT

7.50 Signed. *Grace V. Bliss*

135—VARIATION OF THE PRECEDING PRINT

5.- Signed. *C. J. Martin*

136—VARIATION OF THE PRECEDING PRINT

7.50 Signed.

Prints and Studies by the Late Arthur W. Dow

NOTE: The following five framed pictures of Gay Head of Massachusetts were printed and partly touched up with colors by Mr. Dow in 1915. All framed by himself:

137—THE RED CLIFF *Mr. King*

25.- Upright print in bright polychrome. On the back of the frame: "The Red Cliff, Hand colored wood block print by Arthur W. Dow, 1915."

B. Matsuzaki Height, $7\frac{1}{2}$ inches; width, $4\frac{3}{8}$ inches.

138—VARIATION OF THE PRECEDING PRINT

12.50 On the back of the frame: "Wood block print." "The Cliff." (Hand colored outline.) "Arthur W. Dow, Scituate, Mass., 1915."

139—VARIATION OF THE PRECEDING PRINT *G. Trowbridge*

7.50 Inscription on the back of the frame.

140—THE YELLOW CLIFF *B. Matsuzaki*

7.50 Variation of the preceding print, but it is so termed by the artist, as the coloring of this famous cliff in Massachusetts varies with the moisture and weather. Inscription on the back of the frame.

141—GAY HEAD CLIFF

10.- Inscription and signature on the back of the frame.

Height, $6\frac{1}{4}$ inches; width, $4\frac{3}{8}$ inches.

142—COMPOSITION. 1 VOL.

8.- A series of exercises in art structure for the use of students and teachers. By Arthur Wesley Dow, Published by Doubleday, Page and Company, 1913.

143—BY SALT MARSHES. 1 VOL. *A. Eaton*

15.- Pictures and Poems of Old Ipswich, by Arthur Wesley Dow and Everett Stanley Hubard. With eight colored sketches of Ipswich landscapes and flowers. The author's signature, dated "New York, 1909."

27

FIRST AFTERNOON SALE

WEDNESDAY, MARCH 28, 1923

IN THE ASSEMBLY HALL

OF

THE AMERICAN ART GALLERIES

BEGINNING AT 2.15 O'CLOCK

Catalogue Numbers 144 to 372, inclusive

Mr. Lewis
144—ORIBE INCENSE BOX

2.—Semicircular form with knob on the cover. Characteristic terracotta red stripes and mottled green glaze. Circa 1675.

W. H. White
145—HIGO POTTERY TEA BOWL

15.—Beautifully flaring rim. Hard red clay, dark brown glaze with grayish-blue mottled overglaze. Circa 1750.

Height, $2\frac{1}{2}$ inches; diameter, 5 inches.

" " "
146—YATSUSHIRO TEA JAR

8.—Hard red clay, rich bluish-gray glaze with crackle. Flock of flying chidori birds in cream glaze. Ivory cover. Circa 1700.

Height, $2\frac{1}{4}$ inches.

Mr. Towne
147—IRON JAR

7.—With cover and ring handles. Circa 1600.

Height, $3\frac{1}{4}$ inches.

Kindly read the Conditions under which every item is offered and sold.
They are printed in the forefront of the Catalogue.



H. H. Hall

148—KENZAN POTTER TEA BOWL

15.- Hard manipulated clay, cream tone glaze with crackle. Decorated in teppun or iron rust with a sketch of a dwelling in mountain recess; flowing calligraphy of Japanese poem of "Life in a Secluded Mountain." Signed: Kenzan. Circa 1715.

Height, $2\frac{1}{2}$ inches; diameter, 4 inches.

Fraunce G. Macomber

149—CIRCULAR METAL HANGING TABLET

18.- Buddha trinity with Seishi and Kwan-non. Pair of holy-water bottles at the base. Dated on the back, "Repaired with great reverence third year of Ten-yei," 1112 A.D. Circa 900 A.D.

Diameter, 12 inches.

H. S. Michie

150—METAL KEMAN

6.- Gold-plated perforated decoration of lotus flowers. With five metal pendants. Dated, "Twelfth year of Kwan-Bun," or 1672.

Height, $18\frac{1}{2}$ inches.

Afternoon Sale

H. S. Michie

151—PAIR OF GOLD-PLATED DOBAN

10.- Temple Post hanging—ancient form of banners. Elaborately incised with floral designs and key patterns; with pendants. Offered by Choyen. Circa 1450.

Height of each, 23 inches.

Frank S. Macomber

152—BRONZE DISH, FROM HIYEIZAN TEMPLE

30.- Gold-plated receptacle with incised floral design, used for lotus-flower petals during the Buddhist ritual ceremony. Date inscribed, "Third year Yenryaku," or 784 A.D.

Height, $4\frac{1}{2}$ inches; diameter, 11 inches.

M. Fry

153—BRASS VESSEL

14.- With one ring handle. Gold plated. Used in Buddhist ritual for holding the holy water. Circa 1600.

Height, $4\frac{1}{2}$ inches; diameter, 12 inches.

J. C. White

154—BRONZE KWAN-NON STATUETTE

12.- Standing figure with flowing draperies. Circa 1700.

Height, 8 inches.

Miss H. R. Meade

155—BRONZE CHIGO-KWAN-NON STATUETTE

7.- Seated on lotus dai, holding infant in her lap.

Height, $6\frac{1}{2}$ inches.

Mr. Towne

156—BRONZE STATUETTE OF MYOKEN

17.- Protector of the Northern Star. Seated upon the lotus dai, holding sword in her right hand and precious stone in left. Circa 1500.

Height, $4\frac{3}{4}$ inches.

C. F. Martin

157—CARVED-WOOD KWAN-NON IN SHRINE

17.- The statuette is fashioned from Hindoo Biyakudan sandal wood. Gold lacquer lotus dai and lotus flower petal back. Beautiful circular gold lacquer shrine.

Height of statuette, $2\frac{1}{2}$ inches.

Height of shrine, $12\frac{1}{2}$ inches.

Kindly read the Conditions under which every item is offered and sold.
They are printed in the forepart of the Catalogue.

Mr. Towne
158—IMPORTANT "SUZUMUSHI" BRONZE BELL

22.50 Handle in form of "Tokko" or five dragon-tongued dorje. "Suzumushi" is the Japanese word for a singing insect *Homæogryllus Japonicus*, a species of cricket, used by Buddhist high priests during the ritual ceremony. Exceedingly rare.

Height, 7 inches.

Miss H. R. Meade
159—BRONZE TEMPLE BELL

7.50 Dragon's-head handle with red silk tassel. Circa 1650.

Height, 8 inches; diameter, 5¾ inches.

A. Guntke
160—BRONZE BELL

15.50 Smooth dome shape, gold plated. Used for the tea ceremony for summoning the guests. Circa 1700.

Height, 5½ inches; diameter, 8 inches.

E. A. Bigelow
161—BRONZE CYMBAL

12.50 Wonderful work of hammered metal with silk tassels. Used by Buddhist musician during the ritual. Circa 1600.

Diameter of each, 9 inches.

H. Mansfield
162—IMPORTANT KORIN BASKET BOX

120.50 Graceful form with high convex cover known as Korin-gata or Korin Style. The body is a woven "Ajiro" basket upon which a superb design of blooming iris flowers is worked out in gold lacquer with mother-of-pearl of extraordinary quality, such as only Korin ever succeeded to execute. The reverse side has a duck swimming on the water, overhung by a spray of blooming reed grass swaying in the autumn breeze. The inside of the box is a fishing boat with "Kagaribi" torch. Signature: Korin with vermilion lacquer seal Iryo in low relief. Circa 1680.

Height, 4¼ inches; length, 11 inches; width, 8¼ inches.

Note: This basket was imported from Japan about 1885 by Kanesaburo Wakai, foremost connoisseur of Japanese art and expert for the First Japanese Trading Company of this city. Mr. Dow cherished this box, and considered it one of his most choice treasures. Both the design and execution surpass all other lacquer works of Japan, and it is without doubt one of the most important works of Korin in existence.

(Illustrated)



No. 162—IMPORTANT KORIN BASKET BOX

*Kindly read the Conditions under which every item is offered and sold.
They are printed in the forepart of the Catalogue.*



B. Matsuki

163—KORIN LACQUER TRAY

40.-

Square with rounded corners and high edges, silver trimmed. Inside decorated with blooming chrysanthemum flowers and three storks with pewter inlay and gold lacquer on mirror black lacquer ground. *Circa 1690.*

10¾ inches by 10 inches.

Note: Mr. Dow obtained this through the Imperial Art Commissioner during his visit to Japan in 1903.

Afternoon Sale

Morris Hoef

164—THREEFOLD GOLD SCREEN

50.- Bamboo and Cranes, by a Kano master of the late seventeenth century. Richly decorated with costly polychrome pigments on gold-paper ground.

Note: Mr. Dow received this screen, together with the following number, which is half of a sixfold screen, from the Boston Museum of Fine Arts for a reward for his services as a Curator of that Museum.

" "

165—THREEFOLD SCREEN

50.- Companion to the preceding.

Miss A. Sellick

166—TWOFOLD SCREEN

37.50 Painted on paper in monochrome. Chinese landscape, by Kei-shoki. Early sixteenth century.

" " "

167—TWOFOLD SCREEN

37.50 Companion to the preceding.

A. Senthe

168—KAKEMONO BY KANO TANSIN

17.50 White heron and reed. Painted on silk in monochrome. Signed: Tanshinsai. Vermilion seal Michinobu. Beautifully mounted in various gold brocades. Ivory handles. Circa 1720.

Size of Painting: Height, 34½ inches; width, 15 inches.

H. H. Seaman, agt.

169—ROLL OF PAINTING ON PAPER

50 32.- Four Seasons of Chinese flowers in polychrome. This style of painting is known as "Fumpon," or sketches for study. By Yu-Yong-Sung of Ming Dynasty, of China.

Height, 12 inches; length, 19 feet.

Mrs. C. S. Smith

170—KAKEMONO BY KANO CHIKANOBU

20.- Heron perched on branch of willow tree. Painted on paper in monochrome. Mounted in various brocades. Signed with seal of Fujiwara.

Size of Painting: Height, 19½ inches; width, 14 inches.

Kindly read the Conditions under which every item is offered and sold.
They are printed in the forepart of the Catalogue.

B. Matsuki

171—KAKEMONO BY KORIN: JIROKIN (*Wise man of Longevity*)

50.- Painted on Torinoko paper in India ink and gold powder.
Korin's famous seal of Kansei is impressed at left foreground.
Mounted with costly gold brocade known as "Anrakuan." Ivory
handle. Circa 1690.

Size of Silk: Length, 15 inches; width, 37 inches.

Note: Mr. Dow purchased this from the Imperial Commissioner of Japan
on his trip to that country in 1903.

(*Illustrated*)

BOOKS OF DESIGN

A collection of Japanese and Chinese illustrated books on
design, landscapes, birds and flowers, obtained by Mr.
Dow from the Imperial Art Commissioner of Japan
during his trip there in 1903.

Mr. Bosch-Reitz

172—KOMON (SPECKLED) SILK PATTERNS

3.- Rare sample book used in famous dye house, Yedo, of old Japan.
The seal of the house stamped with their name Daihei. Circa
1680.

173—KOMON (SPECKLED) SILK PATTERNS

5.- Exceedingly rare. Circa 1700.

174—KOMON (SPECKLED) SILK PATTERNS

3.- Used by Iseju of Yedo. Circa 1700.

175—KOMON (SPECKLED) SILK PATTERNS

2.- Used by Sagamiya of Yedo. Very rare and important. Circa
1660.

Mrs. E. S. Smith

176—CRÊPE DESIGNS

5.- Actually printed from the pattern block. Very rare. Circa
1750.

Mr. Bosch-Reitz

177—KOMON (SPECKLED) SILK PATTERNS

4.- Circa 1680.



NO. 171—KAKEMONO BY KORIN: JIROKIN (*Wise Man of Longevity*)

Kindly read the Conditions under which every item is offered and sold.
They are printed in the forepart of the Catalogue.

Mr. Bosch-Reitz
178—KOMON (SPECKLED) SILK PATTERNS

5.—Circa 1680.

" "
179—KOMON (SPECKLED) SILK PATTERNS

5.—Circa 1725.

Idell C. Reed
180—TWO KOMON (SPECKLED) PATTERNS

4.—Printed on paper from stencils. Circa 1775.

Mr. Bosch-Reitz
181—PATTERNS ON SUMMER KIMONOS

9.—Very rare. Circa 1775.

Morris Hoelf
182—KACHO-ZUYE (*Birds and Flowers*). 3 VOLS.

9.—The four seasons of flowers of Japan with various birds. First Edition. Compiled by Kitao Kosuisai. Engraved by Tsuneharu. Published by Nishimura. 1805.

J. Mansfield
183—SOKA (*Wild and Cultivated Flowers of Japan*). 1 VOL.

9.—First Edition. Compiled by Keisai. Published by Suharaya. 1814.

Mrs. C. S. Smith
184—HONSO-ZUFU (*Wild Flowers in Japan*). 3 VOLS.

7.—First Editions. Very rare and important example beautifully hand colored. Compiled by Okada and Kiyonori. Dated 1828.

Mrs. C. S. Smith
185—CHIGUSA-NO-HANA (*Japanese Flowers in Color*). 2 VOLS.

9.—Compiled by Kono Vairei. Published by Tanaka. 1898.

Mrs. L. Kinsell
186—KOSEI-CHOSHŌ (*Various artistic objects preserved in Shinto and Buddhist temples of Japan, illustrated in color*). 3 VOLS.

22.—Compiled by Imaizumi, Kokyo and Usui, three Art Commissioners of Japan. 1902. Published by Murakami.

Is. Matsui
187—INRO-FU (*Designs on Lacquer Inros*). 2 VOLS.

3.—Figures, landscapes, animals and the dragon illustrated in color. Compiled by Kameta. Publisher unknown. Dated 1775.

Afternoon Sale

B. Matsuki

188—KAKUSEI-JIO (*Song of a Crane*). 1 VOL.

2.- Album, collection of poems with colored illustrations. Compiled by Kisei, School of Korin. Publisher, Shomon Shorin. Date 1828.

189—GAZO-SUCHI (*Wearing of Pearls by the High Priest*). 1 VOL.

2.- Illustrated in color. Compiled by Nakanishi Seiwo. 1849.

190—ZENKEN-KODITSU (*Landscapes and Figures*). 3 VOLS.

5.- Illustrated in color, by Yosai. Compiled by Sokei. Published by Shunbido. 1852.

E. J. Shima

191—KYOCHUSAN (*Landscapes in Color in a Few Strokes*). 1 VOL.

3.- Compiled by Bosai. Published by Suharaya. 1810.

Morris Koolf

192—KOSHU-GAFU (*Figures, Animals and Flowers*). 1 VOL.

3.- Illustrated in color by Koshu. Published by Yoshida Shimbi of Kyoto. 1813.

H. Mansfield

193—DRAWINGS BY HOITSU. 1 VOL.

5.- Birds, Figures and Flowers illustrated in color. Rare important first edition. Circa 1800.

B. E. Creighton

194—FUKEI-GASO (*Independent Style of Drawing*). 1 VOL.

3.- Landscapes, figures, birds and flowers. Worn at corners, but engravings intact. Compiled by Gessho. Published by Yeira-kuya. 1818.

Mrs. C. S. Smith

195—KINPAYEN-GAFU (*Japanese Flowers and Fruit*). 1 VOL.

3.- Illustrated in color. Compiled by Bumpo. Published by Hishiya. 1820.

H. C. White

196—HYAKUSEN-GAFU (*100 Illustrated Fans by Famous Masters*). 2 VOLS.

5.- Done in polychrome. Compiled by Yamada. Publisher, Unsodo Kyoto, Japan. 1903.

Kindly read the Conditions under which every item is offered and sold.
They are printed in the forepart of the Catalogue.

197—TWO BOOKS IN COLOR

(A) Decorations on Kenzan Pottery.

(B) Flowers and Trees from the work of Korin.

Compiled by Kigioku. Published by Kobayashi.

198—SOKA-HYAKUSHU (*Japanese Flowers in Color*). 1 Vol.

Compiled by Kono Bairei. Published by Yamada. 1907.

199—SHINOBU-GAFU (*Illustrated Sketch Book in Color*). 1 Vol.

Compiled by Yanagawa Shinobu. Published by Izumiya. 1855.

200—JINBUTSU-RYAKUGA (*Japanese Life*). 1 Vol.

Illustrated in color by a few strokes of the brush. Compiled by

Keisai. Engraved by Ryuko. Published by Omiya. 1813.

BOOKS ON FLOWER ARRANGEMENTS

201—IKEBANA CHIYO-NO-MATSU. 3 VOLS.

One hundred and seventy styles for flower arrangements. Compiled by Isshosai. Published by Suharaya. 1858.

202—BIGIOKU-SHU. 2 VOLS.

Illustrated flower arrangements, Yenshu Style. Compiled by Tairoan. Publisher unknown. Circa 1800.

203—HYAKKI ZUKAI. 3 VOLS.

Illustrated book for various bronzes, basket, pottery, bamboo and vases for flower arrangements. Compiled by Chiba Ryoboku, famous Tea Ceremony Master. Published by Suharaya. 1773. Very rare and important examples.

OLD IMPORTANT ILLUSTRATED BOOKS—ALL ORIGINALS

204—ILLUSTRATED BOOK BY MORONOBU. 1 Vol.

Life of Japanese people in illustrations with poems. 1685.

Afternoon Sale

Mr. Bosch-Reitz

205—BOOK BY MORONOBU

15.- Titled Bigin-Yezukushi. Illustrations of beautiful princesses of Japan. Signed Yamato-Yeshi Hishikawa Kichibei. Published by Uroko Gotaya. 1683.

Note: Although this book is not in perfect condition, Mr. Dow considered it one of the most important in his collection, determining the style of the Moronobu Period and bearing the exact date of edition.

Morris Wolf

206—BOOK BY MORONOBU

3.- Title, Musha-Zakura (*Cherry Flowers of the Warriors*). Shows power of brush work. Beautifully hand colored. No date given.

Mrs. H.R. Meade.

207—BOOKS BY HARUNOBU. 2 VOLS.

6.- The life of Japanese girls illustrated in black and white. Engraver, Yendo. Publisher, Kinbi. Circa 1750.

A. Genthe.

208—BOOK BY SHIGEMASA

5.- Illustrated book of Japanese Life. Engraver, Machida. Publisher, Suharaya. 1775.

H. Ichino.

209—BOOK BY SHUNSHO. 1 VOL.

10.- Yehon-Butai-Ohgi, or Illustrated Figures of Actors on Stage Fans. Contains twenty-six actors in stage characters, giving name of each, in polychrome print. Circa 1775.

Morris Wolf

210—BOOK BY SUKENOBU. 1 VOL.

3.- Yehon-Setsugekka. Illustrated life of Japanese People. Publisher, Kikuya. 1768.

A. Genthe.

211—BOOK BY SHUNCHO

8.- Life of Japanese Girls from their primary education to the eve of their wedding, illustrated in color. Circa 1780.

“ “

212—BOOK BY SHUNCHO

7.- Yehon Yeiga-no-Tane, or Illustrated Book in Color of “Origin of Attaining Ambition.” Life of Japanese Girls. Circa 1780.

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213—KOEKI JIKINSHO. 8 VOLS.

5.- Illustrated Japanese Botany. Middle Spring. Artist and compiler, Ihei of Somei village. Publisher, Suharaya. 1719.

214—STUDY OF FLOWERS AND BIRDS

3.- Artist, Tanjiro Nakajima. Publishers, Nodaya of Asaka and Ogawa of Yedo. Date 1727.

215—GAHO (*Art Treasure*). 6 VOLS. IN FOLIO

Figures and landscapes by famous Chinese and Japanese Masters. Compiled by Shuzan Hogen, 1771.

216—TAIGADO GAHO. 3 VOLS.

4.- Wonderful wood engraving work reproducing the drawings by Taigado, the founder of Bunjinga style of painting in Japan. The epilogue, written by General Minagawa, a great scholar and painter of his time, is very noteworthy. Publisher, Suharaya. 1804.

217—MORONOBU BOOKS. 6 VOLS.

6.- Etiquette of Japanese Women. One of the early works of illustration by Moronobu. Publisher, Hiranoya Sahei. Date 1688.

218—KUMMO ZU. 10 VOLS. IN FOLIO

4.- Illustrated Encyclopedia Japonica. Compiled by Shusui. Published by Kiukodo. 1789.

219—KANGA-HITORI-KEIKO (*Self Study of Chinese Landscapes, Figures, Birds and Flowers*). 1 VOL.

5.- Compiled by Kunzan. Published by Sowodo of Wakayama. 1807. Very rare and important item.

220—YEHON KUSA-NISIKI. 2 VOLS.

2.- Illustrated figures, landscapes, birds and flowers. Drawn by Kitao Sekkosai. Publisher, Kashiwa-baraya of Asaka. 1764.

221—GAHON JUYO. 3 VOLS.

3.- Artist, Sesshosai. Engraver, Fujiye. Publisher, Kashiwabaraya of Osaka. Date 1751.

Morris Koolf
222—NAGUSAME-GUSA (*Consolation Manuscript*). 10 VOLS.

6.- Contains 244 human incidents which have occurred in India, China and Japan with illustrations. Compiled by Chozumaru in the year 1651. Illustrator unknown.

ILLUSTRATED GUIDE BOOKS OF PLACES OF HISTORICAL INTEREST AND NATURAL BEAUTY

" "
223—KASHIMA-SHI (*Guide Book for Kashima Temples*). 2 VOLS.

2.- Illustrations of the Shinto temple yard, festival processions, village dances, etc. Compiled by high Shinto Priest Taira Tolinari. Date 1823.

To E. Creighton
224—NIKKOZAN-SHI (*Guide Book for Nikko Temple*). 5 VOLS.

3.- Beautifully illustrated by various artists—some in polychrome. Compiled by three famous writers: Ishibashi, Sakurai and Katsuda. Publisher, Suharaya. 1837.

Helen E. Reed
225—SHOKUNIN BURUI (*Illustrated Book of Industries of Old Japan*). 1 VOL.

3.- Prefatory note by the famous Shokusanjin. Artist, Snato Kyoden. 1770.

To Matsumoto
226—ITSUKUSHIMA-ZUYE (*Guide Book for Itsukushima Temple*). 5 VOLS.

5.- Rare First Editions. Prefatory note by Raisanyo. Wood engravings depicting Temple treasures are executed by Sogoro Yamaguchi of Hiroshima. Chief artist of illustrations, Shunpo Yamano. Compiled by four famous scholars of the time. Publisher, Kawachiya of Osaka. Bookbinders, Taruya and Yonamiya of Hiroshima. 1842.

Helen E. Reed
227—GOKYO-ZUYE. 3 VOLS.

3.- Illustrated books on Chinese horoscope "Hakke," destiny, astronomical music, funeral equipment, etc. Compiled by Matsumoto Guzan. Engraved by Yamamoto. Published by Suharaya. 1791.

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ILLUSTRATED BOOKS ON KIMONO PATTERN

Miss H. K. Meade
228—NISHIKAWA YUMOMIJI (*Evening Maple Glow in Western Stream*).
1 VOL.

3.- Contains ninety-six varieties of kimono decorations. One of the most beautiful illustrations of wood engraving of the eighteenth century. Engraver, Jiyemon of Kioto. Publishers, Kobayashi and Nishimura of Kioto. 1718.

Edwin C. Reed
229—MOYO HINAGATA. 2 VOLS.

3.- Kimono decorations and suitable crests for women. Circa 1720.

Morris Hoels
230—MORONOBU BOOK. 1 VOL.

9.- Kimono decorations for the four seasons. Illustrations of the lives of Japanese princesses and their wearing apparel. Circa 1680.

231—TOSEI MIYAKO HINAGATA (*Present-day Capital Fashions*). 3 VOLS.

3.- Kimono decorations. By two artists, Izutsuya of Kioto and Shioakuya of Hiroshima. Publisher, Kikuya of Kioto. 1785.

Edwin C. Reed
232—SHOZOKU ZUSHIKI. 2 VOLS.

3.- Hats, wearing apparel and belongings of the Japanese nobility. Publisher, Tomikura Tahei. 1692.

B. Matsuki
233—KIO-NO-MIZU (*Stream of the Imperial Capital*). 3 VOLS.

2.- Kimono decorations. Publisher, Nagata Chobei. 1705.

Morris Hoels
234—TSURU-NO-TOMO (*Friends of the Storks*). 2 VOLS.

2.- Kimono decorations. Artist, Mitsuwo Yasuda. Publisher, Shiroyemon Yoshida. 1705.

Japan Art Studio
235—NOKINO-TAMAMIZU (*Raindrops from the Eaves*). 3 VOLS.

5.- Kimono decorations. Compiled by Nonumura. Publisher, Kikado of Kioto. 1739.

Afternoon Sale

236—HINAGATA-MOYO

1.- Kimono decorations. Artist, Manjiken of Asaka. Publisher, Shibukawa. 1727.

237—MIYAKO-NO-HARU (*Spring at the Imperial Capital*)

2.- Kimono decorations. Circa 1715.

238—MOYO-SHU

2.- Kimono decorations. Artist, Toseiken. Publisher, Yasui. Circa 1680.

239—MIYAKO NISHIKI (*Brocades of the Capital*). 1 Vol.

2.- Kimono decorations in polychrome. Circa 1880.

240—MOYO HINAGATA

2.- Kimono decorations. Artist, Usukineya Geuji. Circa 1790.

241—SHUKO-JISSHU (*Gathering of Ancient Pictorial Art*). 1 Vol.

15.- Very large wood-engraved book in black and white, illustrating thirty-one paintings by Tang and Sung, masters of China. Circa 1885.

Note: One of Mr. Dow's great treasures, issued by the Imperial Art Commissioner.

242—RIYAKUGA-SHIKI (*Rough Sketches of Figures and Landscapes*).

1 Vol.

3.- Drawn by Keisai. Engraved by Ryuko. Published by Suharaya. 1795.

243—FU-ZEN-TSAI GAFU. 2 Vols.

4.- Illustrations of animals, flowers, fruits and vegetables of China. Reprinted in Japan. 1781. Artist, Fu-zen-Tsai. Supervised by R. Suzuki.

244—DOCTRINE OF KWAN-ON. 1 Vol. IN FOLDING BOOK

3.- Illustrations of several passages of the merciful conduct of Kwan-on. 1796.

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B. Matsuki

245—WAKAN SHUGAYEN

L. Paintings of old China and Japan. Circa 1780.

246—SO-SHI-SEKI GAFU¹¹

J. Paintings reproduced in printing, by a Japanese named Soye-shima Takeyoshi. Publisher, Kiukodo. 1764.

247—KACHOFU

J. Birds and flowers in black and white. Published in China by Shu-gasai. 1621.

248—TANYU-GAFU. 1 Vol.

6. Twenty important paintings by Tanyu reproduced in wood engraving. Very rare example. Circa 1680.

249—SENRYNDO GAFU. 1 Vol.

J. Birds and flowers in black and white. Artist, Takizawasei. Publisher, Matsuzaki. 1879.

250—KANGA-SHINAN. 2 VOLS.

2. How to paint Chinese pictures. Artist, Ryotai. Publisher, Hishiya. 1779.

251—YEIBUTSU-SHIGA. 1 Vol.

J. Chinese paintings with poems. Very rare and valuable book. Publisher, Hondaya of Osaka. 1741.

252—FAMOUS PAINTINGS OF CHINA. 1 Vol.

J. Containing thirty-five paintings by great masters of China in wood engraving. 1749.

253—KINSHI GAFU. 1 Vol.

2. Famous Chinese pictorial art. Publisher, Sasaki of Kioto. 1813.

254—KAISHIYEN GADEN. 1 Vol.

6. Birds and flowers of China. From Takyokwan Library, Kioto, Japan. Very rare example. Circa 1810.

Afternoon Sale*B. Ritchie*

255—SOKEN GAFU

2.- Landscapes in black and white. Engraver, J. Inoué. 1819.

Mrs. C. S. Smith

256—RANSAL GAFU. 1 VOL.

6.- How to paint Chrysanthemum flowers. Very rare valuable book in wood engraving. By Chin Nan Ping. Compiled by Mori Bunsho. 1801.

B. Matsuki

257—RENSHU ZUKO. 2 VOLS.

2.- Precious stone beads. Study in flowers. Artist, Rakusai Abe. Publisher, Hashoyen. 1818.

Lee Simoucon

258—KAISHIYEN GADEN. 5 VOLS.

10.- How to paint a perfect Chinese landscape. Full instructions of how to paint trees and rocks. Landscapes printed in polychrome. Compiled by Kanan. Rare valuable book. Circa 1770.

BOOKS ON ARCHITECTURE*B. Matsuki*

259—TEMPLE ARCHITECTURE. 3 VOLS.

2.- Showing temple roof ornaments, construction of main temple and pagoda. Publisher, Suharaya. 1714.

*Mrs. L. R. Meade*260—TAISHIO TEKAGAMI (*Mirror of Chief Architect*). 4 VOLS.

3.- Temples and houses. Profusely illustrated with designs for alcove shelves. Artist, Shigeharu. Publisher, Suharaya. 1721.

261—HAND BOOK FOR WOOD CARVERS BY HOKUSAI. 1 VOL.

3.- Temple Gable ornaments, Torii and Past. Artist, Katsushika Hokusai. Publisher, Iseya Mohei. 1847.

G. L. Clough

262—FOUR BOOKS ON JAPANESE CARPENTRY

3.- Publisher, Suharaya. 1852.

B. Matsuki

263—TATEGN BENRAN. 2 VOLS.

3.- Designs for Zashiki Ramma, sliding doors. Compiled by Ichiriosai. Publisher, Suharaya. 1855.

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264—KAZARIYA HINAGATA

3. Designs for metal temple ornaments. Very rare and valuable.
Compiled by Moriwaki. Published by Tondaya. 1814.

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265—THREE ASSORTED HAND BOOKS OF DESIGN

7. All have dark orange covers. Published by Suharaya. Circa 1895.

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9. Very rare item. Circa 1700.

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267—ASSORTED DESIGN BOOKS. 5 VOLS.

- 8.- Brocades, textiles and embroideries.

Deane E. Reed
268—KOKKEI MANGA. 1 VOL.

- 6.- Comical designs for calico and cotton. Artist and compiler, Santo Kiodeu. Publisher, Yeirakuya. 1823.

Morris Hoelf
269—KOBUNSHU. 1 VOL.

- 4.- Collection of ancient designs of Japan. Mostly from the wearing apparel of ancient emperors of Japan. Very rare and valuable. Publishers, Umeura and Hiranoaya. 1832.

Deane E. Reed
270—SARASA BENRAN. 1 VOL.

- 7.- Patterns of Ancient calico. Very interesting designs. Published by Izumi-no-Jio. 1778.

Morris Hoelf
271—GENJI-JUJIO. 19 VOLS.

- 9.- Ten selected from "The Genji Fifty Aftertaste." Compiled with illustrations by Rynho, the contemporary of Moronobu. Wonderfully well preserved with original dark blue cover. Date 1661, Rabbit month (April).

BOOKS BY HOKUSAI, KEISAI AND THEIR FOLLOWERS

B. M. Parker
272—SHIN-HINAGATA

- 4.- Rare design book by Hokusai at the age of 77. Engraver, Yegawa Tomekichi. Publisher, Suharaya. 1836.

Afternoon Sale

- 273—SUIKODEN. 1 Vol. *W. Gourley*
 7.- Heroes and heroines of China in polychrome. Rare and valuable example. Publisher, Yeirakuya. 1829.
- 274—SANGOKUSHI (*Fifth volume*). 1 Vol. *B. Matsuki*
 2.- Tale of Chinese warriors. Circa 1825.
- 275—ITAKO-ZEKKU. 2 Vols. *4 11*
 2.- Life and poems of Itako Inlet. Partially worn. Circa 1825.
- 276—RYOHITSU GAFU *Morris Woolf*
 2.- Joint work of Hakusai and Rikkosai of Osaka. The former sketched the figures, the latter the landscapes. Publisher, Yera-kuya. Circa 1830.
- 277—HOKUSAI MANGA. 4 Vols. *Miss H.R. Meade*
 7.- Assorted editions consisting of volumes 2, 4, 5, and 8.
- 278—FUGAKU HYAKKEL. 3 Vols. *H.L. White*
 17.-⁵⁰ Rare first edition with lemon yellow covers. One hundred views of Fuji. Publisher's state. Hokusai at the age of 90. Published by Nishimura of Yedo. Dated 1834-1835.
- 279—FUGAKU HYAKKEL. 2 Vols. (NUMBERS 1 AND 3) *W. H. Stillhamer*
 3.- Dark orange covers.
- 280—HOKUSAI DESIGN BOOKS. 3 Vols. *B. E. Creighton*
 3.- Assorted hand books. Published, 1823, 1845 and 1849.
- 281—BOOKS BY KEISAI. 6 Vols. *Miss E. L. Harris*
 5.- The foremost talented student of Hakusai. Published 1828.
- 282—ISAI AND SHIGENOBU BOOKS. 3 Vols. *B. Matsuki*
 2.- Three assorted books by two Hakusai pupils. 1864.
- 283—HOKUSAI BOOKS. 2 Vols. *Morris Woolf*
 3.- Assorted books on Textile patterns and designs on smoking pipes. Very rare. 1835.

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284—HOKUSAI STORY BOOKS. 2 VOLS.

2.- Early work. Illustrated life of Kanoku. Circa 1818.

B. Matsuki
285—BOOKS BY HOKUSAI SCHOOL

4.- Assorted books of birds and flowers. Published 1832 and 1849.

A. Gunthe
286—GAKUTEI HYAKUSHU. 1 VOL.

Rare first edition. 1836.

B. Matsuki
287—DESIGNS ON METAL WORK. 3 VOLS.

5.- Assorted books by Yasuchika and Yeitaku. Published 1880-1881.

L. Wilkinson
288—BIRDS AND FLOWERS. 2 VOLS.

3.- Assorted books illustrated in polychrome. Circa 1815.

H. E. White
289—HIROSHIGE BOOKS. 3 VOLS.

5.- "Yedomiyage," or Souvenir of Yedo. Volumes 2, 4 and 5. Published by Suharaya. 1850.

" " "
290—HIROSHIGE BOOKS

(A) Tokaido views.

4.- (B) Illustrated Japanese poems.

Publisher, Yeirakuya. 1850.

" " "
291—HIROSHIGE AND HOKKEI BOOK. 1 VOL.

5.- Known as "Rakuraku-Shu." Combination of two artists' illustrations. Landscapes by Hiroshige and figures by Hokkei. Prefatory note by Muidojin. Publisher, Yeirakuya. 1840.

Morris Hoof
292—ASSORTED BOOKS. 3 VOLS.

4.- Birds and Flowers. Circa 1680.

B. Matsuki
293—WAKAN GAHO. 2 VOLS.

2.- Volumes 4 and 5. Famous Chinese paintings in black and white. Circa 1760.

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294—MEIKA GAFU. 1 VOL.

3. — Very rare and valuable item. Collection of sketches by masters of Bunjinga. Publisher, Yeirakuya. Circa 1815.

295—ROUGH SKETCHES. 1 VOL.

5. — Figures, insects and flowers, by Kitawo Keisai. Publisher, Suharaya. 1795.

296—SHUCHIN GAJO

2. — Reproductions of paintings of old masters in subdued polychrome. Artist and publisher unknown. Circa 1710.

297—KACHO-GAFU

5. — Birds and flowers by famous painters. Publisher, Nishimura Geuraku. Circa 1770.

298—ASSORTED BOOKS. 2 VOLS.

3. — (A) Yehon Chokushiho.
(B) Yehon Yeibutsusen.

Birds and flowers in black and white. Circa 1760.

299—STORY BOOKS. 2 VOLS.

2. —
300—YEHON TEKAGAMI

2. — Figures and landscapes in study for painting. Circa 1720.

301—TOSHI-GAFU. 1 VOL.

4. — Illustrated old Chinese poems. Publisher, Sugahin. Circa 1750.

302—HAND BOOKS ON DESIGN. 2 VOLS.

4. — Kodai Moyo, or Ancient Brocade Designs. Compiled by Taki-sawa. Published 1882 and 1887.

303—HYAKU KIKU. 3 VOLS.

6. — One hundred varieties of Chrysanthemum flowers. Artist, Kekka. Publisher, Yamada. 1893.

304—MAKIYE TAIZEN. 5 VOLS.

3. — Variety of designs in gold lacquer work of Old Japan. Publisher, Kobayaski. Circa 1880.

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305—ASSORTED DESIGN BOOKS. 6 VOLS.

5.- Designs for brocade and kimono decorations. All published in
Tokio. Circa 1890.

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306—SKETCHES BY KITAWO KEISAI. 2 VOLS.

3.- Comical figures of old Japan in polychrome print. Circa 1830.

B. Matsuri
307—ASSORTED ILLUSTRATED STORY BOOKS. 7 VOLS.

2.- Known as Kibyoshi or yellow covered. Circa 1775.

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308—IMPORTANT ROLL OF HAND DRAWINGS OF TEMPLE ARCHITECTURE

10.- Fifty feet of Makimono, or roll, devoted to architecture drawings of reference from Torii or the entrance gate to the shrine of sanctum. Draftsmanship is most admirable and the proportion of all the edifices are charming. Cut crystal handle or roll axil. Circa 1770.

E. T. Shina
309—HAND DRAWING BOOKS. 9 VOLS.

13.- Japanese flowers, bamboo, shrubs, fruits and vegetables portrayed in polychrome. Artist unknown. Circa 1780.

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310—HAND BOOK OF DESIGNS IN GOLD LACQUER WORK

6.- Over one hundred various delicate and minute designs. Circa 1850.

311—BOOKS OF GOLD LACQUER WORK

6.- Fifty-one hand drawings of superb gold lacquer designs for Inros and Incense Boxes. Circa 1840.

Japan Art Studio
312—BOOKS OF GOLD LACQUER WORK

3.- Hand drawn designs for writing cases.

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313—BOOK OF GOLD LACQUER WORK

5.- Hand-drawn designs for incense boxes and inros. 1840.

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314—HAND-DRAWN DESIGN BOOK

6.- Metal work designs for sword ornaments. Very rare and valuable example, comprising the work of Goto family, Sozui, Umetada. Circa 1820.

C. W. Jester
315—METAL WORKER'S DESIGN BOOK

20.- For Kozuka, sword guards, Menuki, etc. Very rare and valuable. Circa 1810.

H. Mansfield
316—KOTORI RUISHU (Collection of Singing Birds)

9.- Hand drawings in minute detail of Japanese birds in polychrome. Very rare and important examples. Circa 1800.

Miss H.R. Meade
317—TWO FOLDING ALBUMS

5.- Flowers and birds. Given by an instructor to his pupil for learning. Very rare and valuable.

Mrs. G. G. Hess
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4.- Hand-drawn flowers and birds by the great master Shiji. Although without signature, they are without doubt the work of Keibun. Circa 1785. Exceedingly rare and valuable examples.

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319—FOLDING ALBUM

3.- Lacquer worker's hand-drawn design book in bright polychrome. Very rare example. Circa 1750.

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320—HAND-DRAWN BOOK

6.- Over sixty designs for cabinets, dwelling-house ramma, temple doors and sword racks. Circa 1810.

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7.- Various styles of interior decoration for palaces, entrance gates, balustrades, etc. Exceedingly rare and valuable. Circa 1770.

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322—TWO HAND-DRAWN BOOKS

3.- Designs of peony scrolls and landscapes. Circa 1840.

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M. L. Kinsell

10.—Forty-four examples of rare and valuable Kinran, Ginran, Donsu and Atsuta brocades. Twelfth to sixteenth century.

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OR COPIES FROM OLD PAINTINGS

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H. S. Michie

7.—Floral drawings in colors. By Suzuki Seifu.

326—LANDSCAPE SKETCH

M. C. Low

2.—By Kano Tomonobu.

327—COCKEREL AND HEN WITH BROOD OF CHICKENS

H. H. Seaman. agt.

5.—Done in color. By Bakunan.

328—SIX FUMPON DRAWINGS

H. S. Michie

5.—Figures and landscapes. Kano masters.

329—EIGHT FUMPON DRAWINGS

H. H. Seaman. agt.

6.—Studies of birds.

330—THREE FUMPON DRAWINGS

Mrs. G. G. Idess

2.—Sketches for brocade patterns.

H. C. White

331—NINE PROOF SHEETS OF LITHOGRAPH WORK

3.—From the Imperial Printing Department. Representing the work of old masters of Japan.

S. B. Tammahill.

332—SKETCHES BY HOT IRON

3.—Fuji Mountain and cloud. By Hakuga at the age of 62. Circa 1840.

Miss H. C. Meade.

333—NINE SHEETS OF WOOD ENGRAVING PROOF

4.—The works of Hiroshige, Yeizan and Toyokuni.

Afternoon Sale

Mrs. H. M. Richards

334—TWO SKETCHES BY KANO TOMONOBU

(A) Plum blossoms and sunrise.

5.- (B) A landscape.

Japan Art Studio

335—FOUR SKETCHES BY KANO TANSEN

6.- Landscapes of the Four Seasons.

E. K. Traughill

336—FOUR SKETCHES BY KANO TANSEN

5.- Landscapes of the Four Seasons.

L. H. Dement

337—THREE FUMPON DRAWINGS

5.- Autumn landscape with plum and bamboo trees.

Belle Boas

338—FUMPON DRAWINGS

6.- Study of horses.

Mrs. G. G. Hess

339—FIVE FUMPON DRAWINGS

4.- Landscapes and figures.

Japan Art Studio

340—FIVE FUMPON DRAWINGS

4.- Figures, animals and landscapes.

E. J. Martin

341—ONE ROLL OF FUMPON

7.- Study sketches from Sesshu and Tanyu.

K. C. Carlisle

342—FIVE FUMPON DRAWINGS

5.- Study sketches of figures and landscapes.

Mrs. G. G. Hess

343—FIVE FUMPON DRAWINGS

7.- Landscapes in Shijio School.

Miss L. R. Meade

344—FIVE FUMPON DRAWINGS

3.- Landscapes after Toyohiko, Master of Shijio School.

" " " "

345—FIVE FUMPON DRAWINGS

6.- Figures and landscapes from Shijio School.

Kindly read the Conditions under which every item is offered and sold.
They are printed in the forepart of the Catalogue.

346—FIVE FUMPON DRAWINGS *Miss H.R. Meade*

5.- Study sketches of figures, blooming trees and grass.
" " " "

347—FIVE FUMPON DRAWINGS

7.- Sketch of Fujiyama and other landscapes. *C.F. Martin*

348—FIVE FUMPON DRAWINGS

9.- Landscapes and birds.

349—FIVE FUMPON DRAWINGS *Morris Hoef*

4.- Study sketches of landscapes.

350—FIVE FUMPON DRAWINGS *C.F. Martin*

5.- Landscapes and birds. *M.C. Low*

351—IMPORTANT FUMPON DRAWING

6.- Winter landscapes on tracing paper. By Gansho. *Miss H.R. Meade*

352—TWO FUMPON DRAWINGS

5.- (A) Landscape study.
(B) Flowers and birds. *C.F. Martin*

353—TWO FUMPON DRAWINGS

3.- Study sketches of figures. *M.C. Low*

354—ONE FUMPON DRAWING

9.- Sketch of Arashi mountain of Kioto in spring. *Miss H.R. Meade*

355—FIVE FUMPON DRAWINGS

11.- Study sketches of birds and flowers.
" " " "

356—FIVE FUMPON DRAWINGS

6.- Waterfalls and carp. Birds and flowers. *Japan Art Studio*

357—FIVE FUMPON DRAWINGS

6.- Landscapes, figures and storks.

Afternoon Sale

358—FIVE FUMPON DRAWINGS

6.— Study sketches of birds and flowers.

359—FIVE FUMPON DRAWINGS

4.— Study sketches of landscapes.

360—FIVE FUMPON DRAWINGS

3.— Storks and landscapes.

361—FIVE FUMPON DRAWINGS

13.— Figures and flower studies.

362—FIVE FUMPON DRAWINGS

6.— Portrait of Kwan-non, carp and flowers.

363—THREE FUMPON DRAWINGS

8.— Heron, trout and plum blossoms.

364—FOUR FUMPON DRAWINGS

6.— Study sketches of lilies and poppies.

365—TWO FUMPON DRAWINGS

2.— Flock of wild geese, pine tree and storks.

366—FOUR FUMPON DRAWINGS

3.— Study sketches of flowers.

367—ROLL OF COLORED FUMPON DRAWINGS

2.— Flowers and birds.

368—ROLL OF COLORED FUMPON DRAWINGS

3.— Study sketches of flowers.

369—FOUR FUMPON DRAWINGS

2.— Study sketches of flowers.

Miss H. R. Meade

B. M. Parker

M. Brooks

M. C. Low

Reed Boas

E. R. Craighall

Miss H. R. Meade

M. Matsuzaki

B. M. Parker

Japan Art Studio

A. Seelies

Miss H. R. Meade

*Kindly read the Conditions under which every item is offered and sold.
They are printed in the forepart of the Catalogue.*

370—FIVE DRAWINGS

B. Matsui

3.— For wood-carving work.

371—FOUR DRAWINGS

" "

2.— For Ramma designs.

372—FOUR DRAWINGS

" "

2.— For wood-carving designs.

SECOND EVENING SALE

WEDNESDAY, MARCH 28, 1923

IN THE ASSEMBLY HALL

OF

THE AMERICAN ART GALLERIES

BEGINNING AT 8.15 O'CLOCK

Catalogue Numbers 373 to 462, inclusive

PAINTINGS AND DRAWINGS, THE WORK OF THE LATE ARTHUR W. DOW

DRAWINGS IN INDIA INK AND CARBON

373—ON OLD HIGH STREET

Mr. Chester

Drawn in India Ink

45.- Old gnarled trees caressing the roofs of ancient dwellings. The rectangular vermilion seal in the left foreground bears the subject and signature.

Height, 14½ inches; length, 22¾ inches.

374—MARSH RIVER, IPSWICH

India Ink Drawing

35.- The power of brush and masterly design surpasses the Japanese Soami or Chinese Giokkwan.

Height, 11 inches; length, 18 inches.

Paintings and Drawings by the Late Arthur W. Dove

Mr. Chester

375—FULL MOON OVER WILLOWS AND HOUSES Drawn in India Ink

35.- Superb *notan* here rendered is charming.

Height, 13¼ inches; width, 7½ inches.

376—BOATS

Drawn in India Ink and Pale Green

35.- "Daybreak." Wonderful perspective.

Height, 31 inches; width, 17¼ inches.

377—THE ROAD

Drawn in India Ink

45.- A lone farmhouse and orchard on the side of the road.

Height, 14½ inches; width, 14 inches.

378—IPSWICH TOWN

Drawn in India Ink

55.- "Spring." Wonderful skill shown in treatment of *notan*.

Height, 15 inches; length, 15¾ inches.

379—THE EDGE OF THE RIVER

Drawn in India Ink

40.- Delightful New England landscape in monochrome.

Height, 9 inches; length, 16 inches.

380—WILLOW ALONG THE RIVER BANK

Drawn in India Ink

40.- Powerful treatment in monochrome. Delightful sketch of the town of Ipswich on the far shore.

Height, 14 inches; length, 19½ inches.

K. Lyon

381—SHORE AND BOAT

Drawn in Carbon

30.- A fisher's home with fenced orchard, a lone wayfarer moving slowly along the road. Dated 1890.

Height, 13¾ inches; length, 21¼ inches.

Paintings and Drawings by the Late Arthur W. Dow

25.- 382—THE RIVER *Mr. Chester* Drawn in Carbon
Spring along Ipswich River. Height, 12 inches; length, 21¼ inches.

30.- 383—PLUM ISLAND *Mrs. G. G. Idees* Drawn in Carbon
"Spring." Farmhouses under old trees. A lone apple tree in full blossom stands in foreground. Height, 11½ inches; length, 17½ inches.

20.- 384—WILLOW BY THE BROOK *Miss J. R. Meade* Drawn in Carbon
"Spring." Apple trees in bloom on the left, and on the right willows reflect their shadows on the winding brook. Height, 11¾ inches; length, 19¾ inches.

15.- 385—DECORATED FAN (FRAMED) *" " " "*
Willow in the pasture. Three tones in blue. Very fine in simplicity and composition. 1905. Size of the frame: Height, 10½ inches; width, 14½ inches.

OIL PAINTINGS AND WATER COLORS

40.- 386—THE BARBERRY BUSH *Mr. Chester*
Height, 12 inches; length, 16 inches

WE believe that if Mr. Dow had painted a thousand barberry bushes they would all have been as varied and as interesting as those which he did paint.

80.- 387—AUTUMN HAZE *N. A. Bigelow*
Height, 12 inches; length, 18 inches

ONE of the best examples of color harmony.

Paintings and Drawings by the Late Arthur W. Dow

388—GAY HEAD

H. S. Michie

100.-

Height, 12½ inches; length, 18 inches

ONE of the best expressions of the wonderful color tones of Gay Head ever shown; one of the fine examples of the oblique composition which few men can handle successfully.

E. L. Bradish

389—THE GREAT SHADOW

105.-

Height, 12 inches; length, 22 inches

THERE is always a subtle, weird shadow somewhere near you as you stand on the wall of the Grand Canyon. The shadow in this painting is brought out in contrast to the sunlight-tipped range beyond.

Mrs. G. G. Hess

390—FLOOD TIDE: IPSWICH

105.-

Height, 14 inches; length, 20 inches

THE famous haystack has appeared in some of Mr. Dow's beautiful wood-block prints, but here we see it very well handled much nearer the observer. The action in the water and the reflections are superb.

K. Harada

391—THE FLOODED MARSH

120.-

Height, 12 inches; length, 18 inches

FALL foliage is always fascinating, but here it has taken Dow to use it in creating a delightful beauty spot. The sky, sea and foliage are absolutely harmonious.

G. M. Abbihe

392—VINEYARD SOUND

115.-

Height, 14 inches; length, 20 inches

THIS picture speaks for itself. It expresses the true feeling of the artist in its beautiful combination of exquisite colorings.

Paintings and Drawings by the Late Arthur W. Dow

K. Stanton
393—MOONRISE ON THE SILVER DRAGON

60.-

Height, 14 inches; length, 20 inches

IN this work the subtle richness of color and the effect of great distance over the meadow are charming.

Heleen A. Turner
394—IPSWICH MARSH

70.-

Height, 14 inches; length, 20 inches

WHO but Dow could put such beauty into a marsh picture!

Miss L.R. Meade
395—TIDE AND BREEZE

40.-

Height, 12 inches; length, 17 $\frac{3}{4}$ inches

WE have often seen stacks painted but somehow the artist has put into these subjects the rich, old rose and opalescent colorings that make them so different and so desirable.

Mr. Lehester
396—AUTUMN GOLDENROD

35.-

Height, 12 inches; length, 16 inches

THE tall stalks of goldenrod have given forth their glory in the summer days but even as they have gone to seed Mr. Dow sees in them beautiful color and composition.

B. Matsuki
397—ENCHANTED MESA (Small)

80.-

Height, 14 inches; length, 20 inches

A REAL American picture, painted with the simplicity of a Japanese print.

Paintings and Drawings by the Late Arthur W. Dow

398—EARLY SPRING

Miss H.C. Meade

40.-

Height, 14 inches; length, 20 inches

THE overflowing river and the new greens of the meadow; the freshness of the soil in the foreground, all bespeak the Springtime.

399—BARBERRY PASTURE

Mr. Chester

45.-

Height, 14 inches; length, 20 inches

SHOWING the versatility of the artist; whether a composition of vast distances or Nature's flower garden of wild barberries, each one is handled with the same care and understanding.

400—GOLDEN ROD AND ASTERS

B. Matsuzaki

150.-

Height, 14 inches; length, 20 inches

No detail—no attempt at any, but the construction is such that the golden rod and asters are actually waving in the summer breeze before our eyes.

401—BLUE DRAGON CREEK

S. B. Tammahill

90.-

Height, 14 inches; length, 20 inches

DELICATE fluffy clouds reflected in the river—a picture full of atmosphere and summer feeling. Dated August, 1909.

402—THE LITTLE ISLAND PRESENTS ITS BOUQUET

Mrs. G. G. Idess

65.-

Height, 14 inches; length, 20 inches

WE believe the title says about all that can be said of this splendid picture.

55
Paintings and Drawings by the Late Arthur W. Dow

Mr. Chester
403—INCOMING TIDE

200.- Height, 17½ inches; length, 31½ inches

A LOVELY warm day. The river, languid and silent, is creeping in around the old haystack. The summer sky is in harmony with all.

(See Cover Illustration)

A. Selleer
404—SUNSET GLOW

90.- Height, 14 inches; length, 20 inches

PURE soft olive tones, yet absorbing the sunset glow throughout.

H. S. Michie
405—IPSWICH APPLE TREES

55.- Height, 14 inches; length, 20 inches

A GEM in color and execution; a touch of New England atmosphere.

Miss P. Deutermann
406—AUTUMN TIDE

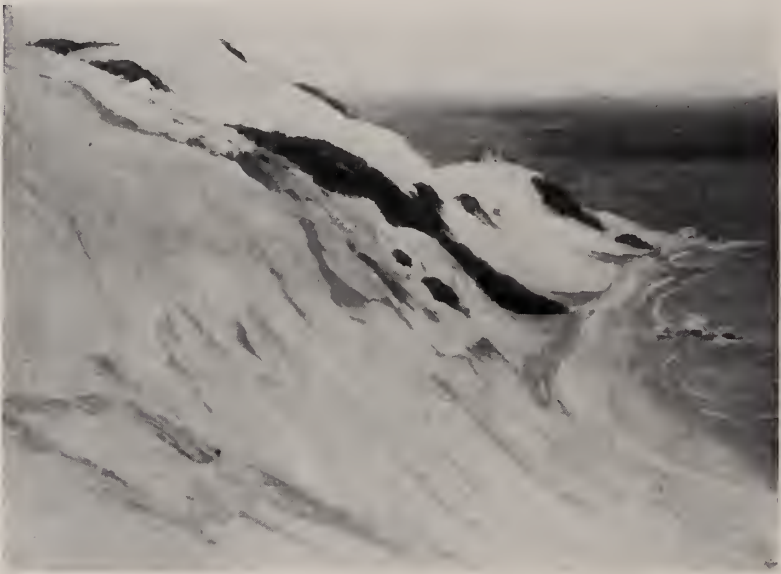
95.- Height, 14 inches; length, 20 inches

A VERY excellent work. Soft and simple and natural—a definite feeling of the warmth of summer in the entire picture.

Mr. Chester
407—LATE OCTOBER

55.- Height, 14 inches; length, 20 inches

HAD the farmer placed the corn stacks in position he could not have arranged a finer composition. This is one of the loveliest harvest pictures we have seen.



K. Torada

408—THE RED CLIFF

100.-

Height, 18 inches; length, 24 inches

NATURE gives us the same colors both in the flowers and in the rocks.

Grace V. Bliss

409—BARBERRIES

110.-

Height, 18 inches; length, 24 inches

WE have brushed the barberries aside; we have thought of them as ugly sometimes, but Dow has glorified them.

Paintings and Drawings by the Late Arthur W. Dow



Mrs. G. G. Idees

410—IPSWICH ROOFS

180.-

Height, 20 inches; length, 28 inches

A WONDERFUL sketch of the old roofs. Few men can paint "close-ups" and so fill them with atmosphere.

A. G. Hykes

411—THE PYRAMID MOUNTAIN

45.-

Height, 18 inches; length, 24 inches

A PYRAMID mountain of the west. Note how intelligently he has followed Nature's lead in the color complements of the salmon tones in the mountain and the opal quality in the sky.

Paintings and Drawings by the Late Arthur W. Dow

H. L. Smith
412—THE WALL OF THE GRAND CANYON

70.- Height, 12 inches; length, 18 inches

FEW men in attempting to paint the Grand Canyon have succeeded in making you feel the great depth that exists there. This picture does that, to say nothing about the wonderful color.

M. A. Ausden
413—LATE OCTOBER

45.- Height, 12 inches; length, 18 inches

HERE is a rare painting that would have received the emphatic approval of Whistler. "In the shadow of the thunder cloud" the artist has written on the back of the canvas.

Grace V. Bliss
414—THE STONEWALL SHADOW

65.- Height, 18 inches; length, 24 inches

A RARE situation—only a real painter with courage and keen insight would dare attempt a subject of this sort.

N. A. Bigelow
415—GAY HEAD CLIFFS

85.- Height, 18 inches; length, 24 inches

SOFT in tone, yet strong in general effect. How much Mr. Dow loved this charming spot. He painted it in all its different moods.

Mr. Towne
416—MORNING-GLORY POOL

60.- (Water Color)
Height, 17½ inches; length, 23¾ inches

SINCE painted by Mr. Dow, we are sure he has "caught" the pool in its most interesting condition.

67

Paintings and Drawings by the Late Arthur W. Dow



E. L. Bradish

417—THE MOON CAUGHT IN THE TREE

180.-

Height, 24 inches; length, 32 inches

HERE we would like to take Anton Mauve by the arm, and exclaim, "Look, Sir, at the exquisite tones in this picture and note the subtle glow throughout." Let us here smile with the artist, though he is gone, and appreciate the touch of humor—"the moon is caught in the tree!"

K. Stanton

418—AFTERNOON

60.-

Height, 18 inches; length, 24 inches

A SYMPHONY of rich summer greens. The late afternoon sunlight caresses the apple trees.

Paintings and Drawings by the Late Arthur W. Dow

Edna M. Wells

419—YELLOWSTONE PARK

55.-

Height, 18 inches; length, 24 inches

THE warmth and distance of Yellowstone Park is depicted in this picture. Dow's master hand is shown here, for he could give more in simple delicate tones than most any other painter of this type.

B. M. Parker

420—ACROSS THE SOUND

45.-

Height, 24½ inches; width, 14 inches

SOMETIMES only a few strokes by a master hand are necessary to portray great distance.

M. B. Philipp

421—THE MARCH OF THE GOLDENROD

50.-

Height, 12 inches; length, 21½ inches

MELLOW in tone, rich in color and depicting a wild flower garden. We have never seen goldenrod more beautifully painted.

Mr. Towne

422—MOONRISE ON THE MARSHES

185.-

Height, 18 inches; length, 32 inches

THIS gem of a picture is like the melody of a Mozart. It is so natural, so simple and so full of the feeling of evening, that one forgets that it is a picture and feels that he is there watching the moon in reality.

(Illustrated)



Paintings and Drawings by the Late Arthur W. Dow

423—GAY HEAD

Mrs. K. Haras

60.-

Height, 17½ inches; length, 22 inches

A BOLD, beautiful sketch—jade and old rose—one of the best.

424—HIGH TIDE: IPSWICH

Mrs. Lechester

90.-

Height, 18 inches; length, 24 inches

THE land is nearly submerged in the salt water but the whole scene bathed in those rare pinks and greens which is evidence of the hand of a genius.

425—THE PAINTED CLIFF

H. Michie

55.-

(Water Color)

Height, 22 inches; length, 28 inches

NATURE paints its cliffs and mountains in bold and beautiful colors—but it takes a master to interpret them.

426—THE COVE

K. Harada

45.-

Height, 20 inches; length, 29 inches

FINE example of perspective. Even in black and white, Mr. Dow has suggested color.

427—THE TIDE

Miss P. Deeterman

70.-

Height, 18 inches; length, 32 inches

HERE is shown the mind of the painter; modern in treatment, beautiful in color, with castles of imagination in the sky.

(Illustrated)



Paintings and Drawings by the Late Arthur W. Dow

428—STILL DAY

E. J. Martin

125.-

Height, 18 inches; length, 32 inches

Mr. Dow always painted Nature at her best. The picture gives us the feeling of rest and quietness; thus he calls it "Still Day."

(Illustrated)

Grace V. Bliss

429—THE CURVING SHORE

100.-

Height, 18 inches; length, 24 inches

A PERFECT perspective and a magnificent portrayal of the Gay Head colorings. The greens, grays, and pinks in the picture are charming.

M. B. Phillips

430—DAISIES

70.-

Height, 32 inches; width, 18 inches

Who else could or would have dared to paint these white-capped sisters of the fields thus! Portraits of daisies posing for the artist but gently nodding their heads in the summer breeze.

H. Stanton

431—GRAND CANYON, ARIZONA

110.-

Height, 32 inches; width, 24 inches

MAGNIFICENT, deep, powerful—depicting the canyon in its true weirdness and grandeur.

M. B. Phillips

432—NIGHT ON THE HILLTOP

135.-

Height, 24 inches; length, 32 inches

Mr. Dow makes you forget that a painting is before you. You can, with no effort whatsoever, believe as you look at this picture that you are standing on the spot watching a real moonrise.



433—MIST

A. Sells

95.-

Height, 24 inches; length, 36 inches

WHISTLER mists—Turner colorings—Dow simplicity. Beautiful!

434—FAR AND NEAR

E. K. Moody

55.-

Height, 24 inches; length, 32 inches

DELICIOUS in color; soft, sober tones. The latter part of the day, the hardest to paint. "Far and near" describes it perfectly.

435—LAVENDER AND GREEN

Jos. Kisceltier

90.-

Height, 26 inches; length, 36 inches

MANY times we have beheld wonderful effects in sky and on land and have wished we could paint them. The artist succeeded.

(Illustrated)

436—SUMMER

L. A. Hudson

65.-

Height, 18 inches; length, 32 inches

THIS is further proof of the fact that every subject this artist painted received careful study; the mingling of the colors is delightful.

437—SEA BETWEEN THE DUNES

60.-

Height, 18 inches; length, 32 inches

THOUGHT is here given to the sea and the painter has succeeded in putting into the picture great distance.



438—*Mrs. G. G. Idess* A MEMORY OF THE GRAND CANYON

80.-

Height, 24 inches; width, 18 inches

THIS is a remarkable instance of a memory sketch. The great walls and the cavern made this impression on the artist's mind.

439—*Mr. Lecheater* SERENITY

70.-

Height, 18 inches; length, 32 inches

To paint spots of water amongst the grasses is difficult but this is wonderfully well done. The clumps of trees and the sky suggest serene contentment.

440—*" "* FLEUR-DE-LIS

75.-

Height, 24 inches; length, 32 inches

A FINE example of free modern painting. The spring shower has passed over and left the lily field sweet and pure.

443—*George T. Cox* GRAND CANYON

150.-

Height, 30 inches; length, 40 inches

HONORÉ WILLSIE says in her "Enchanted Canyon" that some of the effects are indescribably wonderful. Dow, however, has succeeded in expressing the very soul of the place itself.

(Illustrated)



Paintings and Drawings by the Late Arthur W. Dow

N. Karada
444—RAIN CLOUD

115.- Height, 26 inches; length, 36 inches

HERE is a veritable inspiration—a situation that has to be “caught” and remembered, then painted. The rain cloud and silvery distance are superb.

(Illustrated)

S. B. Tammahill
445—THE PURPLE ISLAND

125.- Height, 30 inches; length, 40 inches

BLENDING of mauve, purple, blue and old rose tones have rarely conspired to make a more pleasing picture.

Miss H. R. Meade
446—FALL COLORING

170.- Height, 26 inches; length, 36 inches

MELLOW and pleasing in color. The rain has gone but the air is warm, the trees are fragrant and dignified in their royal robes of fall.

S. B. Tammahill
447—BLUE DRAGON CREEK AND THE PINES

100.- Height, 25 inches; length, 32 inches

GEORGE INNESS painted the beloved Fall Oaks; it was an Inness and delightful in its own way, but here are fall oaks mingled with the friendly New England white pines. The sea is joining with the blueberry bushes in singing the summer song.





448—*S. B. Tammahill*
THE BLUE DRAGON

200.— Height, 26 inches; length, 36 inches

PERFECT perspective, perfect drawing; the Blue Dragon winds its way through the marshes. Named and loved by the artist,—“Dragon Creek.”

449—*E. L. Bradish*
GOLDEN WILLOW

180.— Height, 26 inches; length, 36 inches

THE man or woman who is privileged to hang this picture in the home will at all times have the invitation to walk into a charming place.

Paintings and Drawings by the Late Arthur W. Dow



C. F. Martin

450—WILD APPLE TREE

160.-

Height, 26 inches; length, 36 inches

It is not strange that even accomplished painters sought inspiration from Mr. Dow. How truly this proves that many spots on the earth are similar. This might be called a Japanese Garden.

Mrs. R. Naras

451—BLUE MOUNTAIN

80.-

Height, 26 inches; length, 36 inches

THE person who possesses this painting can always enjoy life in the big outdoors.

Paintings and Drawings by the Late Arthur W. Dow

452—MOONRISE

Mr. Towne

220.—

Height, 33 inches; length, 54½ inches

A MASTERPIECE in painting: cool summer breezes—nothing in the world to disturb the human mind—the only noise the song of the crickets.

(Illustrated)

453—THE YELLOW WALL

W. J. Martin

90.—

Height, 26 inches; length, 36 inches

ANOTHER powerful picture, a marvel of composition and balance. How much the artist loved the horizontal lines, but they are offset always by the bold antagonistic lines of the foreground.

454—SUNSET

Sc. Stanton

85.—

Height, 26 inches; length, 36 inches

THE live, shimmering bits of light in the sunset sky tingeing everything in the landscape are splendid.

455—THE MIRROR

S. B. Tammahill

160.—

Height, 26 inches; length, 36 inches

To put into the sea the reflection of the sky is one thing, but to put into the sea such entrancing color with the reflection is quite another thing.

456—FROM BAYBERRY HILL

"

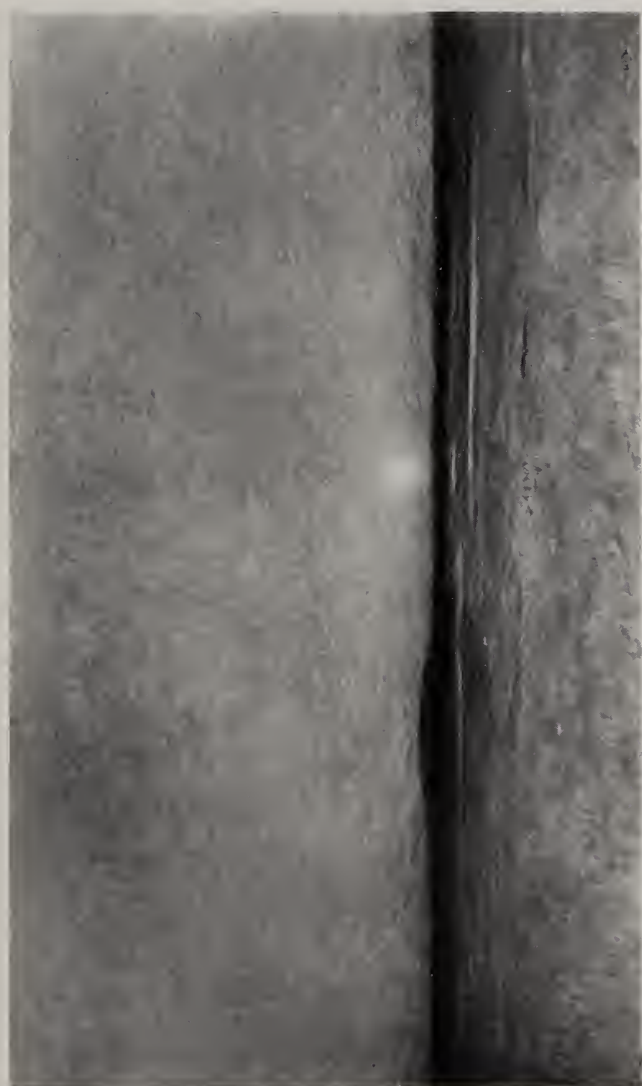
"

"

80.—

Height, 26 inches; length, 36 inches

MR. Dow could not only appreciate color but he could use it in such a way that his pictures are delightfully decorative.



Paintings and Drawings by the Late Arthur W. Dow

457—*THE SAND DUNE*

S. R. Tammahill

80.—

Height, 26 inches; length, 36 inches

As complete as some of Millet's sketches and as beautiful and simple but having in it the Dow composition.

458—*ENCHANTED MESA*

Womens Faculty Club.

200.—

Height, 33½ inches; length, 54¼ inches

An exquisite piece, unusual in the atmosphere and harmonious color effects. This picture has in it that subtle quality of softness and boldness combined. Dated 1913.

(Illustrated)

459—*ISLE OF TO-MORROW*

Charles L. Brown

350.—

Height, 30 inches; length, 40 inches

SOME great poems have thrilled us; this painting is a great poem, filling us with the feeling of rest and peace, with thoughts of the days to come as well. Dated 1916.

460—*THE TIDE*

Womens Faculty Club

270.—

Height, 33 inches; length, 54½ inches

POWERFUL, masterful, and courageous: here is the outstanding fact that Dow could paint a poem or sound a trumpet. A little touch of heaven is shown in the wonderful sky. Dated 1917.



Paintings and Drawings by the Late Arthur W. Dow

461—THE GAY HEAD

Thomas Faculty Club

550.-

Height, 30 inches; length, 40 inches

HERE Gay Head is shown in full dress. Dow possessed the power to treat the ocean simply and to allow it to act as an effective background for the rocks. The opalescent sky is one of the splendid features of this picture. Dated 1917.

(Illustrated)

462—GAY HEAD

Mr. Towne

225.-

Height, 30 inches; length, 40 inches

HERE is pure color, unstinted and beautiful, its tones showing that the sandbars and rock cliffs are just beneath the surface of the water. Dated 1915.



PREFATORY NOTE

The Japanese art objects personally collected by my esteemed friend, the late Prof. Arthur W. Dow, have been catalogued by me with a sense of great honor and responsibility.

Every print, painting, gold lacquer, pottery and illustrated book assembled by Professor Dow bears a great significance, as he collected them carefully, one by one, with the aim of benefiting Young America with Old Orient. Therefore, every one of his art objects has an intrinsic value in composition and color, as he selected them with a determined view to instruct the American art public and show them the most beautiful and artistic.

Professor Dow is one of the greatest luminaries among American painters, as the reader will realize when viewing his own work in oil and color prints in this memorial exhibition and public sale.

Since my childhood I have recited the Sutra of the Supreme Law of the Lotus Flower and am familiar with the passage of the verse my mother taught me to say every morning: "Do not be stained with worldly affairs, but, like the lotus flowers, bloom out of a muddy pool." This is the only proper description, as far as my English knowledge permits, I could apply to the character of Professor Dow.

The inspiration Professor Dow received in Japanese art may be traced directly to the collection of Japanese pictorial art formed by Ernest Fenollosa and brought by him from Japan to the Boston Museum of Fine Arts about the year 1887. Ernest Francisco Fenollosa went to Japan to teach at the Imperial University of Tokio in the early eighties through the recommendation of Professor Edward S. Morse, the eminent instructor in anthropology and geology of that university. Professor Morse was my guardian while I was receiving my primary English education at the Salem High School, Salem, Massachusetts, his residential town, and the native town of Ernest Fenollosa. Therefore, the readers may know that I am quite familiar with the facts.

Professor Morse, who is still enjoying good health at the age of eighty-eight, made the world-famous collection of Japanese pottery and immortalized the art of Japanese pottery in his books published from the Boston Museum of Fine Arts, which are without doubt the

most important books of their kind in the world. He is the foremost authority on Japanese pottery, and to him I owe my knowledge of the fundamentals of the pottery making of my native country, and through him I made the acquaintance of Professor Fenollosa. It was one day in the spring of 1892 that I was introduced to Professor Dow by the late Professor Fenollosa and I have been deeply indebted to him ever since that time.

Professor Fenollosa, who was the most brilliant scholar of his class at Harvard, did not teach the boys political economy at Tokio University very long, for his keen eyes quickly recognized the wonderful art of Japan, which had been cast away like a derelict. At this time the public taste for art in Japan was in rather a state of confusion. This was perhaps the result of the change (transition period) from feudalism to imperialism. The Bunjinga, or paintings by literary men, and the Nanga, or crude drawings of the Southern School, were then in vogue. Professor Fenollosa stood firm for the principle of worldly art and eloquently distinguished himself as a great art connoisseur—the greatest that ever visited the land of Dai Nippon. The Imperial Government was quick to recognize this, and soon appointed him as an assistant to the Art Commissioner and allowed him to penetrate the entire Buddhist and Shinto temples of Japan for the research of the ancient art objects of China and Japan. That he took advantage of his opportunities is shown by the vast collection, including rarest Japanese prints, which he formed and which are now at the Boston Museum of Fine Arts. Professor Dow was curator of that museum at that time.

To my mind there are two discriminating exponents in Japanese prints—Professor Fenollosa and Mr. Tadamasa Hayashi of Paris. The former is the pioneer of Japanese art in America and the latter in France.

It is a useless task to write about or point out each print or article in this collection, for American collectors of New York, Boston and Chicago, to whom I owe mostly my knowledge of our own art, have the eyes of a hawk and will judge for themselves.

BUNKYO MATSUKI.

NEW YORK, *March*, 1923.

SECOND AFTERNOON SALE

THURSDAY, MARCH 29, 1923

IN THE ASSEMBLY HALL

OF

THE AMERICAN ART GALLERIES

BEGINNING AT 2.15 O'CLOCK

Catalogue Numbers 463 to 701, inclusive

JAPANESE PRINTS

NOTE: These rare, important black and white prints were secured by Mr. Dow during his visit in Japan in 1903 from the Imperial Art Commissioner of Tokio.

B. Matsuki

463—RASHOMON GATE

5.- Warriors Watanabe Tsuna and Oni.

Mrs. Harlow Brooks

464—ROOSTER AND HEN WITH CHICKS

14.- Clear and flawless impression.

465—FALCON

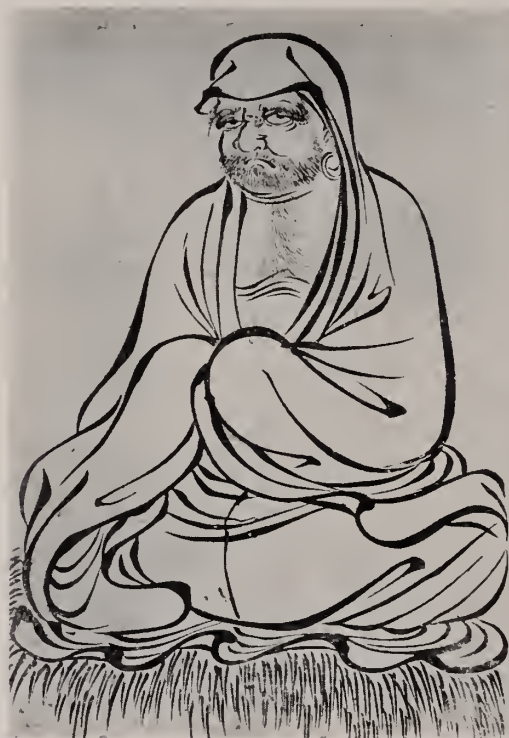
6.- Feet tied to perch with silk cord.

Mrs. L. L. Smith

466—THREE HERONS BY STREAM

6.- With blooming reed grass representing Autumn.

Kindly read the Conditions under which every item is offered and sold.
They are printed in the forepart of the Catalogue.



467—DARUMA

Large black and white print made from drawings by Kano Motonobu. Circa 1600.

Height, $16\frac{1}{4}$ inches; width, $11\frac{1}{3}$ inches.

468—FLOCK OF SWALLOWS

Hovering among Spring willows.

469—PEONY FLOWERS

Wonderful line modelling.

470—OSHIDORI BIRDS AND IRIS FLOWERS

C. G. Martin

Mrs. C. S. Smith

Thomas H. Briggs

B. Matsuki

10.-

12.-

6.-

51-

Second Afternoon



HISHIKAWA MORONOBU (1625-1695)

471—FOUR HAND-COLORED PRINTS

15.- Illustrating the life of Prince Yoshiuji. Santo Kioden, in his book of Kotto-shu, published in 1814, mentions that Moronobu and Moroshige were the first to use Tan-rokusho (cinnabar and copper rust) for decorating their prints. Note the fine tone of colors. Some of the prints are slightly worn. Circa 1685.

Height, $7\frac{1}{2}$ inches; width, $5\frac{3}{4}$ inches.

472—FOUR MORONOBU PRINTS

15.- Companion to the preceding.

FURUYAMA MOROSHIGE (1638-1702)

473—TWO ACTORS

19.- Hand-colored. A man with large straw hat talking to a girl carrying baskets.

Height, 13 inches; width, $9\frac{1}{3}$ inches.

Kindly read the Conditions under which every item is offered and sold.
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TORII SCHOOL

474—SAMISEN

J. H. Hall
Tanye, or hand-colored with cinnabar. Woman seated on the
23. —veranda playing with the samisen. Circa 1690.

Height, 13½ inches; width, 9¾ inches.

OKUMURA MASANOBU (1685-1769)

475—THE THEATRICAL STAGE

Matsuki
Hand-colored. Three actors and Jorurir orchestra. Written
5. — on print "Performance at Nakamuraza. 1748."

Height, 8 inches; length, 10½ inches.

ISHIKAWA TOYONOBU (1711-1785)

476—WOMAN WITH SAMISEN, TEACHING A SONG TO A LITTLE GIRL.
(Chuban upright panel)

5. — Signed: Ishikawa Toyonobu Fude. (Slightly repaired.)

Height, 11 inches; width, 5¾ inches.

NISHIMURA SHIGENAGA (1697-1756)

477—TWO FEMALE FIGURES (Chuban upright panel, hand-colored)

5. — Prints advertising smoking pipes, known as Suma-Akashi Kiseru.
Publisher, Kinoshita. Signed: Gako Nishimura Shigenaga Fude.

Height, 11½ inches; width, 6 inches.

NISHIMURA SHIGENOBU (Circa 1710-1745)

J. H. Hall
478—OLD WOMAN AND PRIEST (Chuban horizontal panel, hand-colored)

5. — Komachi at her pitiable old age resting in front of a house;
a Buddhist priest expressing a word of compassion. Publisher,
Urokogtaya.

Height, 6 inches; length, 12½ inches.

Thomas H. Briggs
479—THREE LANDSCAPES (Chuban upright panel, hand-colored)

From the Series of Shosho-Hakkei of China.

10. — (A) Evening rain of Shosho.

(B) Vesper bell of distant Temple.

(C) Homing boats from far-away harbors.

Height, 11½ inches; width, 5¾ inches.

Second Afternoon

NISHIKAWA SUKENOBU (1674-1754)

480—GIRL WITH FIREFLY CAGE

11.- Giving a spray of water with a branch of bamboo. Done in three colors.

Height, 10¼ inches; width, 7½ inches.

481—WOMAN WITH A PUSSY

8.- A little girl begging to hold the pet.

Height, 10¼ inches; width, 7½ inches.

482—IKEBANA

6.- Girl in blue robe reclining on floor admiring flowers arranged in hanging vase on the wall.

Height, 10¼ inches; width, 7½ inches.

SUZUKI HARUNOBU (1730-1770)

483—WHITE ROBE (*Tall hashiraye*)

17.- Young courtesan standing in front of screen. Exquisite composition and color scheme. Although somewhat faded, is the more enchanting. Note fine landscape sketch on screen. Signed: Suzuki Harunobu Ga. (Slightly soiled at the top.)

Height, 18 inches; width, 4¾ inches.

484—MORNING-GLORY

5.- Girl after bath, standing by a potted morning-glory on the veranda. Slightly faded, but retaining all its beauty. Signed: Harunobu Ga.

Height, 27 inches; width, 4¾ inches.

485—PALACE VERANDA (*Small square*)

5.- Girl making love to a youth, another girl peeping through a hole in a paper screen. Signed: Harunobu Ga.

Height, 11 inches; width, 8 inches.

486—HAND LANTERN (*Square print*)

5.- Girl in pale blue robe with hexagonal paper lantern; youth giving a welcome by opening sliding doors. Signed: Suzuki Harunobu.

Height, 10½ inches; width, 8½ inches.

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B. Matsuke
487—ZASHIKI OPENING TOWARD THE SEA (*Small square print*)

7.- Courtesan, robed in green uchikage with red and blue sash, stands with a long smoking pipe; another reading book on a mat.

Height, $11\frac{1}{2}$ inches; width, $8\frac{1}{2}$ inches.

488—VARIATION OF THE PRECEDING

7.- KORUSAI (*Circa 1730-1782*)

Mrs J.R. Meade
489—ONNA KOMUSO (*Tall hashiraye*)

12.- Attired in spring uniform of Komuso, standing under willow tree. Signed: Koriusai. Vermilion seal, Masakatsu.

J.R. Meade
490—INFANT'S FIRST TOY (*Small square print*)

11.- Baby girl in mother's arms stretching her hands to reach a balancing toy in her father's hand. Signed: Koriusai.

Height, $10\frac{1}{2}$ inches; width, $8\frac{3}{4}$ inches.

N. W. Stephenson
491—MAN PROMENADING WITH OIRAN (*Small square print*)

6.- Man in jet black robe; Oiran with two attendants. Publisher, Yeijudo. Signed: Koriu zu. Height, $8\frac{1}{4}$ inches; width, $6\frac{1}{2}$ inches.

KATSUKAWA SHUNSHO (1724-1792)

Mrs J. Brooks
492—PORTRAIT OF KIKUJIDO (*Tall hashiraye*)

12.- Chrysanthemum Saint inscribing a poem upon the chrysanthemum leaf. Magnificent figure portrayed in flowing lines. Waterfall in the background. Signed: Shunsho zu.

H. M. Richards
493—BLACK HORSE (*Tall hashiraye*)

9.- Yoshitsune in full attire of Minamoto armor mounted upon the back of a black horse.

H. W. Stilbauer
494—BATTLE OF SUMA (*Tall hashiraye*)

6.- Atsumori in suit of armor, as general of Taira clan, wading in the water on horseback. Battle flotilla in the background.

Mrs H.R. Meade
495—FUJI AND FALCONER (*Tall hashiraye*)

9.- Youth in pale gray robe, his pet falcon perched on his left hand. Signed: Koriusai ga.

Second Afternoon

UTAGAWA TOYOKUNI (1769-1825)

496—GEISHAS WITH SAMISEN (*Large upright print*)

10.- From the series of "Furyu Geisha Miburi Sugataye," or portrait of Geishas making gestures of famous actors. Geisha in dark violet and old-rose obi, posing in characteristic stage gesture of actor Roko, assisted by a samisen player seated on a mat. Brilliant impression, slightly worn. Publisher, Tsutaya.

Height, 15 inches; width, 10 inches.

497—PORTRAIT OF SHIZUKA (*Large upright print*)

7.- Actor Iwai Hanshiro in rôle of Princess Shizuka. Publisher, Mikawayaya. (Slightly worn.)

Height, 15 inches; width, 10 inches.

498—SEMI-NUDE (*Large upright print*)

12.50- Girl taking a bath under a blooming azalea tree. Publisher, Yamakichi. Signed: Toyokuni Ga. (Note calligraphy of Toyokuni I.)

Height, 14 inches; width, 9½ inches.

499—CHIUSHINGURA PLAY (*Large upright print*)

5.- Two actors in rôle of Moronao and Hangan in an argument. Publisher, Kamibayashi. Signed: Toyokuni Ga.

Height, 14¾ inches; width, 9½ inches.

500—TWO LOVERS (*Large upright print*)

9.- Two actors in rôle of Ohan and Choyemon. Superb écu and warm gray tones. Signed: Toyokuni Ga.

Height, 14 inches; width, 9½ inches.

501—WOMAN WITH MAN SERVANT (*Large upright print*)

8.- Two actors in rôle of Mochimusume and Tsutahei. Publisher, Yeijudo. Signed: Toyokuni Ga.

Height, 15 inches; width, 10 inches.

502—POCKET MIRROR (*Small square print*)

7.- Woman in boudoir. Publisher, Wakasaya. Signed: Toyokuni Ga.

Height, 10 inches; width, 7½ inches.

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503—CHUSHINGURA PLAY (Large horizontal print)

7.- Stage showing Kudamme; Honzo in disguise of Komuso, standing at gate in the snow. Publisher, Izumiya. Signed: Toyokuni Ga.

504—ILLUSTRATED CHUSHINGURA (Large horizontal print)

6.- Lonely road of Yamazaki; Sadakuro robbing Yoichibei in rain-storm. Publisher, Yeijudo. Signed: Toyokuni Ga.

Height, $10\frac{1}{4}$ inches; length, 15 inches.



RARE EARLY PRINTS BY HIROSHIGE

505—WAITRESS OF TEA HOUSE

30.- Wearing a green kimono, a pink apron and a paper ring on the little finger of her left hand to remind her of her sweetheart. Very early work of Hiroshige and only a few extant. Publisher, Iwatoya. Observe early and rare signature. Circa 1818.

Height, 15 inches; width, 10 inches.

Second Afternoon

506—Two PRINTS

W. J. Martin

10. - (A) Girl after bath; a view of village of Hodogaya in the background.
 (B) Maid kneeling in blue rain-coat; view of Biwa lake with sailing boats in background.

507—Two PRINTS

H. L. White

18. - (A) Musume playing with Chinese gekkin; view of autumn moon over Ishiyama in background.
 (B) Musume has just returned from her pleasure hunt of cherry blossoms.

508—Two PRINTS FROM SOGA-MONOGATARI

Mrs. E. L. Boeker

13. - (A) Tora-Gozen lamenting the loss of her sweetheart, caressing his wearing apparel, a token of last parting.
 (B) Samurai Nakatomo accidentally picks up a statuette of solid gold Kwan-non in his fishing net. *Circa 1819.*

509—Two PRINTS FROM SOGA-MONOGATARI

H. L. White

12. - (A) Princess Tora parting with Soga Sukenari.
 (B) Soga Goro escaping from his Buddhist temple.

510—Two PRINTS FROM A SERIES OF FIFTY-THREE PAIRS

Mrs. Ray Youma

7. - (A) Priest Ikkyu showing a human skull to the noted Geisha, implying that "beauty is only skin deep."
 (B) Samurai Shigenari in a terrific thunderstorm.

511—Two PRINTS

Mrs. F. W. Crosby

9. - (A) Mother of Umewaka on the ferry-boat in Sumida River.
 (B) Hero Watanabe Tsuna and Princess.

512—Two PRINTS

H. L. Williams

13. - (A) Streets in Yoshiwara at night.
 (B) Pleasure boats under Yeitai Bridge at twilight.
Circa 1830.

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H. G. Henderson

513—SHIN-YOSHIWARA

From the Series of Toto-Meisho. Under the dusky moonlight.

25.- Composition of high horizon with interrupted line in foreground.

Height, $9\frac{1}{2}$ inches; length, $14\frac{1}{4}$ inches.

514—VARIATION OF THE PRECEDING

Helen E. Young

515—TWO PRINTS

(A) Entrance to Yoshiwara; cherry season in the evening.

(B) Nakano-cho of Yoshiwara; promenading of Oirans.

Both are early and rare examples. Circa 1824.

516—TWO PRINTS

E. J. Martin

(A) Ryogoku Bridge and fireworks. Very early work of Hiroshige. Circa 1820.

(B) Yushima Temple Hill. Very good impression.

517—TWO PRINTS

H. L. Williams

(A) Yushima Hill, looking down on the theatre district of Yedo.

(B) Ryogoku Bridge and fireworks. Very early and rare example. Circa 1828.

Second Afternoon

518—Two PRINTS

Helen A. Turner

(A) Plum garden of Kameido.

6.- (B) Shogun's visit to Jojioji Temple.

Circa 1825.

519—Two PRINTS (*Oban horizontal*)

H. L. White

(A) Japanese nobleman with his retainer and page, admiring the reflection of the full moon.

25.- (B) Prince and princess on boat, enjoying snowy landscape. Publisher, Marusei. Circa 1830.

520—AZUMA BRIDGE

B. Matsuki

6.- From the earliest Toto-meisho Series. Sumida River full of sailing boats, Asakusa temple on the far shore.

521—Two PRINTS FROM THE SERIES OF TAKAIDO

B. E. Creighton

12.- Okabe, passage between the ravines. Wonderful dark green composition. Publisher, Senkakudo.

522—OKABE

Grace E. Ribbet

11.- Variation of the preceding.

523—MISHIMA

B. Matsuki

5.- Misty morning; a group of travelers on horseback and Kago passing in front of Mishima Temple Torii. Publisher's seal, Hoyeido.

524—MISHIMA

Mrs. J. A. Campbell

6.- Variation of the preceding.

525—MISHIMA

B. Matsuki

6.- Variation of the preceding.

526—Two PRINTS

H. L. White

(A) Wayside tea house in Fukuroi.

12.- (B) Ferry-boat in Kawasaki.

Kindly read the Conditions under which every item is offered and sold.
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527—Two PRINTS

B. Boas

(A) Hiratsuka at daybreak.

7.- (B) Daybreak in Sakanoshita.

528—Two PRINTS

Elsie M. Boyle

(A) Toyokawa Bridge from Yoshida.

10.- (B) Traveler's inn in Totsuka.

529—Two PRINTS

Mrs. G. G. Dees

(A) Okazaki Bridge.

11.- (B) Maisaka Harbor.

530—Two PRINTS

Edna I. Schwarz

(A) Oiso Village in rain.

7.- (B) Futakawa village.

Famous zigzag composition of Hiroshige.

531—Two PRINTS

Mrs. G. G. Dees

(A) Kuwana Castle by the sea.

12.- (B) Village of Gioyu.

532—Two PRINTS

Elsie M. Boyle

(A) Ishibe village in morning.

8.- (B) Hiratsuka at daybreak.

533—Two PRINTS

" " "

10.- (A) Pasture of Chiryu.

(B) Fukuroi village.

534—Two PRINTS

Mrs. G. G. Dees

(A) Yejiri Harbor (From Tokaido Series). Publisher, Hoyoedo.

10.- (B) Green notch of Okute (From Jisokaido Series). Publisher, Kinjudo.

535—HISAKA

E. P. Greene Jr.

13.- From Marusei Tokaido Series. Noted for their translucent blue sky. One of the best examples.

Second Afternoon

536—FUJI FROM YEJIRI

Mrs. G. G. Hess

22. - From Marusei Tokaido Series. Modulation of red, for after-glow on the horizon, is skilfully treated. One of Hiroshige's masterpieces.

537—HAMAMATSU

H. S. Henderson

22. - The artist's portrayal of himself in his traveling costume, standing by the shore. Mr. Arthur Ficke, who immortalized Japanese prints by writing his famous book, "Chats on Japanese Prints," says of this print: "One of Hiroshige's triumphs in expressing the mood of a landscape." In perfect condition.

538—TWO PRINTS

Nate K. Carlisle

8. - (A) Shimada. Travelers crossing Oi River. From Marusei Tokaido.

(B) Winding road near the village of Chiryu. From Tokaido Series.

539—TWO PRINTS

Mrs. G. G. Hess

11. - (A) Landing shore of Atsuta.

(B) Maisaka Inlet.

540—TWO PRINTS

Mrs. Thomas D. Wood

11. - From the Series of Yedo Hyakkei.

(A) Kameido Bridge and wistaria.

(B) Green lane leading to the Gotenyama.

Both in publisher's states.

541—TWO PRINTS

Mrs. J. A. Campbell

15. - (A) Cherry trees along Tamagawa.

(B) Awoi slope leading to Tiger Gate under new moon.

542—TWO PRINTS

A. Van Vleck

12. - (A) View of Tsukuba Mountain over Sumida River, through a circular window.

(B) Umayabashi in twilight.

Both are in perfect condition.

Kindly read the Conditions under which every item is offered and sold.
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Mrs. L. S. Smith

543—KANBARA VILLAGE IN SNOW

In perfect condition, with full margin. Publisher, Takeuchi.

27.50

Mrs. G. G. Hess

Height, 9½ inches; length, 14½ inches.

544—KANBARA IN SNOW

Variation of the preceding.

15.-

Adeline G. Hykes

545—TWO PRINTS

(A) Ryogoku Bridge.

10.-

(B) Big green field from Rakwan Temple.

Rare examples.

L. J. Martin

546—TWO PRINTS

(A) Cranes in Minowa field.

12.50

(B) Waterfall of Oji.

Both in perfect condition.

Mr. Sibyl Browne

547—TWO PRINTS

(A) Maple trees of Konodai. Wonderful sky and superb distance of Tsukuba Mountain on horizon.

12.50

(B) Waterfall and pool in Meguro Temple.

Second Afternoon

Mrs. G. G. Dees
548—FUJI FROM HOMMOKU

8.- From the Series of thirty-six views of Fuji. Blue and red moderations are in perfect harmony. Publisher, Tsutaya.

B. Matsuki
549—FUJI FROM THE VIADUCT

6.- Over the Ochano-mizu Canal. Flight of cuckoo above Fuji.

Mrs. Harlow Brooks
550—FUJI FROM SHIWOJIRI

7.- Beautiful view over Suwa Lake.

B. Matsuki
551—FISHING BOATS

6.- From the Sixty Provinces Series. Hiroshige's high horizon and zigzag composition. Superb impression.

552—SHIMONOSEKI HARBOR

5.- Huge junk boats and sanpan.

Belle Boas
553—TWO PRINTS

(A) Hamana Lake, Totomi Province.

10.- (B) Gonotani Rapids, Bitchu Province.

Jos. Kiseltier
554—TWO PRINTS

8.- (A) Festivity of Miyajima Temple, Aki Province.

(B) Spring in Karokoyama.

Edna I. Schwarz
555—TWO PRINTS

(A) Caved road under Rakwan Mountain, Buzen Province.

7.- (B) Yanase River in Chikugo Province.

Both are fine impressions.

J. W. Dill
556—RIVER TROUT

19.- Poem by Shizuye. Beautiful impression.

H. M. Richard
557—BLUE MULLET AND CAMELLIA FLOWERS

6.- Poems by Hyakusen and Shunki. Fine impression. Publisher, Senkakudo.

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558—MUSUME PRAYING TO SUNRISE

Mildred Tim

8.- Dawn on Yedo Bay. Girl robed in dark violet kimono with terra-cotta brocade obi. Signed: Kochoro Kunisada. Publisher, Aritaya.

559—TWO PRINTS

Miss H.R. Meade

13.- (A) Mosquito Net. Girl with open fan, lifting up a green net. Publisher, Yama-matsu. Signed: Toyokuni.

(B) Samisen box. Geisha in striped robe is seated by the samisen box, clapping her hands to summon her maid. Signed: Gototei Kunisada.

560—TWO PRINTS

R. E. Breighton

10.- (A) Geisha of Pontocho, Kioto, in dark brown kimono with jet black obi and red fan.

(B) Musume under cherry tree. Brilliant polychrome print. Publisher, Kawaguchi.

561—TWO PRINTS

E. I. Schwarz

6.- (A) Musume dressing, after her bath. Publisher, Sanoki.

(B) Lady making her coiffure. Bay of Shinagawa in the background. Publisher, Marukiu.

562—TWO PRINTS

Mrs. I. A. Campbell

7.- (A) Geisha robed in checkered kimono with jade-green brocaded obi. Publisher, Tsutaya.

(B) Geisha with samisen, standing by a candlestick.

Both are signed: Kochoro Kunisada.

563—TWO IMPORTANT KUNISADA PRINTS

Agnes M. O'Donnell

24.- (A) Geisha deep in thought, seated by a fire-box warming her hands. Her black robe and blue obi with terra-cotta stripes are very charming. Publisher, Yama-Rin. Signed: Gototei Kunisada.

(B) Girl walking in snow. Wearing wonderful jet black dress with dark violet obi. Publisher, Yamabun. Signed: Toyokuni.

Second Afternoon

564—TWO PRINTS

Mrs. G. R. Davis

- 10.- (A) Actor Kawarasaki Gonjuro as Samurai.
(B) Actor Tanosuke as Tsukisayo, a female rôle.

565—TWO PRINTS

Mrs. F. Spiegelberg

- 6.- (A) Musume in deep violet hood; Matsuchi scenery in the background.
(B) Woman in blue kimono, drying her cloth.

566—TWO PRINTS

J. L. White

- 8.- (A) Musume stepping down a temple stone step.
(B) Geisha enjoying a cool breeze along the bank of Sumida River.

567—TWO PRINTS

Mrs. G. L. Davis

- 6.- (A) Geisha arriving at a restaurant. Signed: Gototei Kunisada.
(B) Maid to the Princess. In Asakusa Temple yard; holding a brocaded bag, containing a short sword, in her left hand. Signed: Kochoro Kunisada.

568—TWO PRINTS FROM THE SERIES OF FAMOUS HEROINES

B. Matsuki

- 6.- (A) Portrait of Ben-no-naishi, reciting a poem of the Autumn moon.
(B) Princess of Lord Satomi, reciting Buddhist scripture to her dog.
Both are signed, Kochoro Toyokuni and Kunisada.

569—TWO PRINTS

Mrs. C. F. Allison

- 6.- (A) Girl watching her lover from a veranda.
(B) Musume and her maid in pleasure boat on Sumida River; Asakusa Temple on far shore.

570—KARASAKI PINE IN RAIN

Miss H. R. Meade

- 16.- Oban horizontal. Strong colors skilfully treated.

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571—FOX FIRE

52. ⁵⁰— The tone of the mysteries of night rendered by Hiroshige is heightened by age and make it a marvelous example.

572—BATTLE OF ICHINOTANI

6. — From the Yoshitsune Ichidaiki. Yoshitsune with his retainers climbing a precipice. Perfect impression.

573—BATTLE OF MIKUSAYAMA

6. — From the Yoshitsune Ichidaiki.

574—CHERRY SEASON IN GOTENYAMA

5. — Fleet of sailing boats, with Shinagawa Bay in the background. Fine impression.

575—GOTENYAMA IN CHERRY SEASON

— From horizontal Toto-meisho. Fine impression.

576—NIPPONBASHI AFTER A SNOWSTORM

6. — From horizontal Yedo Meisho. Fine impression.

577—FULL MOON OVER SUMIDA

7. — Poem by Ichiwo. Strong colors masterly treated.

578—SHIMMACHI STREET

7. — From Series of Naniwa Meisho. Promenading of Oiraus. Blue the predominating color.

579—PINE TREE OF NANIWAYA

5. — From the series of Naniwa Meisho.

KATSUSHIKA HOKUSAI (1760-1849)

580—FUJI FROM MINOBU RIVER

15. — Excellent impression.

581—FUJI AND THE TAMA RIVER

15. — The noble mountain looms above mists. Both the Horse-man and Boat-man admiring the view. Beautiful impression.

Second Afternoon

- 582—FUJI ON A BALMY DAY
Mrs. G. G. Idess
+5.- Titled "Gaifu Kaisei," or "Balmy Breeze and Delightful Brightness." Marvelous tone. (Slightly repaired.)
- 583—FUJI AT DAWN
Agnes M. O'Donnell
17.⁵⁰ Travelers along Hodogaya pine road. Dark but realistic tone of daybreak.
- 584—FUJI AND THE FISHERMAN
Helen Gail
17.⁵⁰ A fisherman pulling his net at the top of a rock. A boy seated nearby playing with fish in a basket. Excellent impression.
- 585—FUJI FROM SURUGADAI
Mrs. G. G. Idess
10.- Fair impression and condition.
- 586—FUJI FROM GOTENYAMA
H. S. Michie-
10.- Cherry tree in full bloom and many groups of pleasure seekers picnicking. Publisher, Yei-judo.
- 587—NAKAMARO AND REFLECTION OF MOON
E. L. Bradish
8.- From Series of "One Hundred Poems." A Statesman reciting his famous poem on the hilltops. Dark but realistic tone of moonlight night.

BIRDS AND FLOWERS

Series of Famous Forty-eight Birds. By Sugakudo (circa 1850)

- 588—KINGFISHER AND YAMABUKI FLOWERS
Mrs. G. G. Idess
7.⁵⁰ In a flawless condition. Published by Koyeido, Yedo, circa 1860.
- 589—QUAIL AND ODAMAKI FLOWERS
Mrs. N. B. Foster
7.⁵⁰ Fine impression; flawless condition.
- 590—JURIN BIRD AND CAMELLIA FLOWERS
Belle Boas
7.- Beautiful proof print. Signed, Sugakudo Shujin.
- 591—CHINESE LILIES
Mrs. R. Dudley
7.- Wagtail intently watching spider.

Kindly read the Conditions under which every item is offered and sold.
They are printed in the forepart of the Catalogue.

592—KINSEN FLOWER AND BIRD

7.- Fine impression.

593—VARIATION OF THE PRECEDING

8.-

594—NANDINA BERRY BUSH UNDER SNOW

12.50 Hiyodori bird perched on the branch.

595—VARIATION OF THE PRECEDING

7.50

596—DUSKY OUZEL AND BLADDER HEART PLANT

5.- In flawless condition.

597—WHITE-HEAD BIRD AND PINE

7.- Snowclad pine needles are wonderfully treated. Considered the masterpiece of the artist.

598—BLUEBIRD AND APRICOT

6.- Blue rockery and Sekisho plant in foreground.

599—POPPIES AND SPARROWS

6.- Simple design, well composed. Masterpiece of the artist.

600—TWO SUGAKU PRINTS

8.- (A) Persimmon and Mejiro birds.

(B) Sweet peas, rape flower and Tsugumi bird.

601—TWO SUGAKU PRINTS

10.- (A) Bamboo, yellow Rambler and yellow bird.

(B) Iris flowers and white heron.

602—TWO SUGAKU PRINTS

8.- (A) White sparrow and banana trees.

(B) Fuki plants and chicks.

603—TWO SUGAKU PRINTS

10.- (A) Green bird and begonia.

(B) Cock's comb and hawk.

Second Afternoon

KIKUGAWA YEIZAN

(Worked ~~over~~ 1800-1838)

604—PORTRAIT OF ONNA KOMUSO (Large hashiraye)

Belle Toas

120.

In rich orange and green costume, wearing a jet-black kesa over it. Considered as one of the most magnificent examples in Ukiyoe prints.



Height, 29½ inches; width, 9¾ inches.

Note: Mr. Dow's favorite print; a silent companion in his college studio.

(Illustrated)

Mrs. H. V. Westervelt

605—TWO YEIZAN PRINTS

(A) Mother and child under parasol. Signed: Yeizan. Publisher, Tomoyeya.

14.-

(B) Woman in black robe leaning on a palanquin. Signed: Yeizan. Publisher, Yamahei.

Heleen Brill

606—GIRL IN IRIS GARDEN

9.- Her loose hair covers her shoulders. Standing upon the bridge of the pond. Signed: Yeizan. Publisher, Yamasu.

72. Matsuki

607—FIGURE LANDSCAPE

5.- Woman bleaching white cloth by stream. A young baby on her back and kitten on her right hand. Signed: Yeizan. Publisher, Tomoyeya.

Kindly read the Conditions under which every item is offered and sold.
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J. M. Richards
608—TEA HOUSE AND VERANDA

12.50 Geisha in black robe leaning on a balustrade. A merrymaking party within a paper screen shown in silhouette. Signed: Yeizan.

NOTE: The following numbers are all famous Triptychs, obtained by Mr. Dow during his visit to Japan in 1903. He had used them ever since as foundation models for study by his class in composition and color scheme.

B. Matsuki
609—TEA-HOUSE VERANDA (*Triptych*)

12.50 Two ladies with waitress on tea-house veranda. Signed: Kochoro Kunisada. Publisher, Tsutaya.

610—FIREFLY PARTY (*Triptych*)

12.50 Three women attired in beautiful summer robes hunting the luminous insects along the bank of Sumida River. Signed: Kunisada succeeding as Second Toyokuni. Publisher, Aritaya.

611—FUJIYAMA FROM VERANDA (*Triptych*)

12.50 Twilight in tea-house veranda. Three young women are viewing Fuji beyond the bay. Signed: Kochoro Kunisada. Publisher, Tsutaya.

B. Elliott
612—SUMMER TWILIGHT (*Triptych*)

15.50 Three young women under pendent willow enjoying the cool breeze and viewing fireflies. Brilliant example. Signed: Kunisada, Second Toyokuni. Publisher, Kawaguchi.

Mrs. G. G. Lees
613—LANDSCAPE GARDEN IN SNOW (*Triptych*)

25.50 A Noble Woman and a Princess viewing maids making a huge snow rarebit. Collaboration of Hiroshige and Kunisada. Signed by both artists. Publisher, Moriji.

Mr. Blank
614—BOAT PARTY IN MOONLIGHT (*Triptych*)

12.50 Summer evening along Sumida River bank. Signed: Ichiyosai Toyokuni. Publisher, Hishita.

Second Afternoon

B. Matsuki
615—TWO PLEASURE BOATS (*Triptych*)

10.- On the Sumida River near Asakusa Temple, which is depicted over far shore. Signed: Toyokuni ga. Publisher, Kamikin.

Belle Boas
616—PARTY OF FISHERWOMEN (*Triptych*)

10.- Surprised at finding miraculously an image of a golden statuette of Kwan-non in their fish net. Brilliant impression. Worn holes at upper edge. Signed: Toyokuni II. Publisher, Furuya.

Mrs. Harlow Brooker
617—IN FRONT OF TEA HOUSE (*Triptych*)

15.- Two women with maid, who leads their way with a paper lantern. Signed: Kochoro Kunisada. Publisher, Tsutaya.

Mrs. G. G. Hess
618—FIREFLY HUNTING (*Rare Kunisada Triptych*)

17.50 Three Musumes in pink, blue and violet enjoying firefly hunting. A masterpiece of Kunisada in his early period. Signed: Gototei Kunisada. Publisher, Hayashiya.

C. J. Martin
619—AUTUMNAL VERANDA (*Triptych*)

13.- Three women watching the flight of wild geese crossing the full moon. Offering of flowers and food to the "Moon Goddess" at the center. Signed: Kunitaru, formerly SADASHIGE, talented pupil of Kunisada. Publisher, Marukiu.

B. Matsuki
620—TWILIGHT IN MUKOJIMA (*Triptych*)

50
12.- Three young women watching the moonrise. It is a semi-blue print, an original of Kunisada. Signed: Ichiyosai Toyokuni, formerly Kunisada. Publisher: Yama Kiu.

Mrs. G. R. Davis
621—VERANDA UNDER FULL MOON (*Triptych*)

17.50 Three women viewing the full moon on a veranda opening to the Bay of Yeds. (Very rare Triptych by Hiroshige.) Signed: Daikokuya. (Slightly damaged but retains all its charm.)

Kindly read the Conditions under which every item is offered and sold.
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Mrs. G. G. Hess
622—PARTY IN "MUTSUKI," OR JANUARY (*Triptych*)

12.50 Geisha dressed in the gorgeous robe of a Princess approaching toward the hostess, while a hakoyo or samisen carrier is seated behind a screen preparing wardrobes for dressing performances. Signed: Kochoro Kunisada. Publisher, Yamaju.

J. L. White
623—VERANDA COMMANDING THE VIEW OF TSUKUDA (*Triptych*)

15.- Two women absorbed in letter reading; another at left leaning on a post watching them with a malevolent glance. Masterpiece of Kunisada. Signed: Gotosei. Publisher, Yamakiu.

P. Idzumi
624—GREETING OVER THE FENCE (*Triptych*)

10.- A young Daimyo come incognito to a tea house. Beautiful portrayal of rear entrance bordering a jet-black fence. Signed: Toyokuni. Publisher, Yamajin.

B. Matsuki
625—FIGHTING ON THE TEMPLE ROOF (*Triptych*)

12.50 From the story of Hakkenden of BAKIN. The hero Inuzuka Shino overpowering an entire enemy force. Signed: Ichiyusai Kuniyoshi. Publisher, Izumiya.

" "
626—PALACE VERANDA (*Triptych*)

10.- "Summer Evening." Princess viewing a stream over which fire-flies are hovering. Illuminated goldfish glass bowl, hanging down from the eaves. Signed: Kuniyoshi. Publisher, Izumiya.

" "
627—WATER CARNIVAL (*Triptych*)

5.- Crowded pleasure boats under the Ryogoku Bridge. Depicting exciting incidents of boat knocking against boat. Signed: Kuniyoshi Ga. Publisher, Tsutaya.

Grace E. Ribblet
628—CONSTRUCTING THE CASTLES (*Triptych*)

10.- Nobunaga inspecting the work of completion of the building of a castle. Signed: Ichiyusai Kuniyoshi. Publisher, Tsutaya.

Second Afternoon

629—MISTY MORNING IN KOMAGATA (*Triptych*)

12.50 *Miss H. R. Meade*
Popular spot on the bank of Sumida River; pilgrim party to Asakusa Temple passing toward left. Komagata Temple and travelers in palanquin, presumably the returning guests from Yoshiwara in background in silhouette. Masterpiece of Kuniyoshi. Signed: Ichiyusai Kuniyoshi. Publisher, Tsutaya.

630—GOJIO BRIDGE IN MOONLIGHT (*Triptych*)

15.- *W. H. Stillhamer*
Encounter of USHIWAKA and BENKEI. Mount Hiyei and Higashi Yama on far shore. Signed: Ich-Yusai Kuni-Yoshi. Publisher, Yamaya.

631—SNOW-VIEWING PARTY (*Triptych*)

12.50 *Miss R. H. Meade*
Along the Bank of Sumida River. Three young women promenading under parasols; pleasing snow landscape on far shore. Signed: Ichimosai Yoshitora, a talented pupil of Kuniyoshi. Publisher, Minoya.

632—FOX WEDDING PROCESSION (*Triptych*)

15.- *Mary E. Low*
A Mystery of Midnight being watched by a girl who unexpectedly views this wonderful occurrence. The whole history inscribed by Mr. Dow on the back of the print. Signed: Yoshitora, a talented pupil of Kuniyoshi.

Colorful Prints

The following fourteen lots were kept by Mr. Dow intact in a folio entitled "Colorful Prints." Though they are faded by age or exposure, the quality of tone is very pleasing.

633—TWO HIROSHIGE PRINTS

- 12.- *B. Matsuki*
(A) Ryogaku Bridge.
(B) Pleasure Boats at Teppozu.

634—TWO HIROSHIGE PRINTS

- Forest Grant*
12.- (A) Yushima Height.
(B) Sumida River.

Kindly read the Conditions under which every item is offered and sold.
They are printed in the forepart of the Catalogue.

635—Two HIROSHIGE PRINTS

(A) Sumida River Bank at Daybreak.

(B) Snow in Yejiri.

636—Two KUNIYOSHI PRINTS

(A) Warrior on Horseback.

(B) Yoshisada Sacrificing his Sword.

637—Two HIROSHIGE PRINTS

(A) Geisha on Sumida River bank.

(B) Kameyama in rain.

638—Two HIROSHIGE PRINTS

(A) Restaurant Tagawayaya.

(B) Banquet Villa of Ushijima.

639—Two HIROSHIGE PRINTS

(A) Ode recitation party, showing a room of a famous restaurant.

(B) View of Fuji from Yoshihara.

640—Two HIROSHIGE PRINTS

(A) Fuji from Matsuchi Temple.

(B) Ryogoku Bridge and Fireworks.

641—Two HIROSHIGE PRINTS

(A) Stone Torii of Mimeguri. Very rare and fine impression.

(B) Maple Trees of Tsuten.

642—Two HIROSHIGE PRINTS

(A) Fuji from Matsuchi.

(B) Sumida in spring rain.

643—Two COLORFUL PRINTS

(A) Hiroshige—Snow-laden garden.

(B) Yenrosai—Battle of Yashima.

Second Afternoon

H. C. White
644—Two HIROSHIGE PRINTS

18.- (A) Asuka in spring.

(B) Sail boat at Muratsu.

H. S. Michie
645—Two HIROSHIGE PRINTS

12.- Uncut, small Tokaido Scenes.

Mrs. F. A. Campbell
646—Two HIROSHIGE PRINTS

Small Tokaido Series.

14.- (A) Yejiri in rainstorm.

(B) Nippon Bridge. Fine impression.

COLLECTION OF SURIMONO

Mrs. H. S. Peters
647—LARGE SURIMONO

6.- Red and white peony flowers and sake cup. Signed: Taishin.

Circa 1868.

Height, 17 inches; length, 22½ inches.

TOYOKUNI I

648—

B. Matsuki
6.- Cowboy on the back of bull, playing a flute.

Height, 7½ inches; width, 7¼ inches.

KEISAI YEISEN

649—

H. Hall
8.- Morning-glory and grasshopper.

Height, 6½ inches; length, 9 inches.

SEKIKO

(Pupil of Sekiyen)

650—

Elsie Pollak
17.- Red Daruma.

Height, 6½ inches by 8¾ inches.

HOKUSAI

651—

H. G. Treaderson
17.- Persimmon and insect. Poem by Chikujin.

Height, 8¼ inches; width, 7½ inches.

*Kindly read the Conditions under which every item is offered and sold.
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TSUKIMARO

652—

6.-

Flight of Crow and Heron.

H. H. Hall

Height, 10½ inches; width, 8 inches.

KA-AN

653—

5.-

Ominayeshi and pink flowers.

B. Matsuki

Height, 9½ inches; length, 13½ inches.

HOKKEI

654—

5.-

Rochishin, Chinese Hero.

“ “

Height, 7¾ inches; width, 6¾ inches.

HOKUSAI

655—

9.-

A branch of Loquat.

H. H. Hall

Height, 6½ inches; width, 6¾ inches.

BUNSHIN

656—

8.-

Autumnal flowers.

Mrs. A. S. Peters

Height, 8¼ inches; length, 10 inches.

BUNCHO

657—

6.-

Blue Print: Young fern. Poem by Rokujuen.

H. H. Hall

Height, 6¾ inches; length, 9 inches.

YEIZAN

658—

5.-

Bull and cowboy in black and white.

B. Matsuki

Height, 9 inches; width, 6¾ inches.

659—THREE PRINTS

By Yoshi-iku.

9.-

(A) Maple and long-tail birds.

(B) Rooster and hen.

(C) Peony and butterfly.

Mrs. R. Dudley

Each: Height, 12½ inches; width, 4½ inches.

Second Afternoon

KIITSU

660—

Egg Plant and Cricket.

Height, 8¼ inches; width, 6½ inches.

TOYOHICO

661—

Anchored junk boat in rain.

Height, 9 inches; length, 13¾ inches.

HOITSU

662—

Iris flower. Published by B. Kobayashi.

Height, 9¼ inches; length, 12½ inches.

TAIGAKU

663—

Two landscapes.

Height, 15 inches; width, 10¼ inches.

RAKUZEN

664—

Gnarled oak tree.

Height, 16¾ inches; width, 9½ inches.

HIROSHIGE

665—

Cluster of peony flowers. Signed: Shigemasa (with diamond seal). Hiro very interesting early print by Hiroshige.

Height, 14¼ inches; width, 9½ inches.

HAKUSAI

666—

Maple leaves, poem and dragon-fly.

Height, 14½ inches; width, 10 inches.

SHUNMAN

667—

Iris flower. Excessively rare.

Height, 7 inches; length, 14 inches.

Kindly read the Conditions under which every item is offered and sold.
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668—TWO PRINTS

Elma F. Schwarz

(A) Yoshitoshi: Woman and Ghosts.

8.- (B) Sadanobu: Landscape and Ishiyama.

669—

SHUNSEN

Beatrice Hood

Japanese Nobleman watching frogs under willow tree. Publisher, Sanoki.

Height, 10 inches; width, 15 inches.

670—

UTAGAWA TOYOHARU

H. H. Hall

Fuji from Tago-no-Ura. Publisher, Izumiya.

Height, 10 inches; length, 15 inches.

OLD PRINT ALBUMS

Miss H. K. Meade

671—ALBUM OF OLD BUDDHIST PRINTS

6.- Containing twenty wood engravings of statuettes of Kwan-non and other deities from various temples. From tenth to sixteenth century.

672—OLD PRINTS ALBUM

“ “ “ “

6.- Containing five old prints by Harunobu and Kiyonaga.

673—RELICS OF KENZAN

H. L. White

3.- One volume, with folio cover. Compiled by Hoitsu. Rare first edition. Published by Hoitsu. 1823.

674—ALBUM OF TOYOHIRO

Maxine Maxon

3.- Containing eight prints.

675—ALBUM OF TOYOHIRO

B. Matsuci

5.- Containing six prints of landscapes.

676—ALBUM OF TOYOHIRO

“

5.- Containing four landscape prints.

Second Afternoon

677—OLD PRINT ALBUM

- 9.- Containing eighteen prints by Toyohiro Toyokuni the First and Utamaro. Figures and landscapes.

678—PRINT ALBUM OF HOKUSAI

- 12.- Containing six color prints.

679—COLOR PRINT ALBUM

- 13.- By Tachibana Minko, a great netsuke carver. Illustrating all kinds of industries of Old Japan. Engraver, Okamoto Shogio. Publisher, Uyemura and Sawa. Dated 1770.

680—HIROSHIGE PRINT ALBUM

- 9.- Containing six Tanjaku prints.

681—HIROSHIGE PRINT ALBUM

- 8.- Containing nine Tanjaku prints. Printed in monochrome.

682—HIROSHIGE PRINT ALBUM

- 9.- Containing five important birds and flowers prints. Excellent impression.

683—PRINT ALBUM OF TAIGAKU

- 5.- Containing five prints.

684—ALBUM OF HIROSHIGE II

- 6.- Complete forty-eight sheets illustrating forty-eight famous places of Yedo.

685—HIROSHIGE PRINT ALBUM

- 9.- Sixteen small landscapes. Rare, charming quality.

686—PRINT ALBUM

- 6.- By the artists of the School of Kuniyoshi. Containing five prints.

687—HIROSHIGE PRINT ALBUM

- 9.- Containing eight landscape prints.

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688—HIROSHIGE PRINT ALBUM

6.- Containing eight prints.

689—PRINT ALBUM

5.- Seven illustrations of fish and fishing. Collaboration of Kuniyoshi and Hiroshige.

690—PRINT ALBUM OF HOKUJU

9.- Four panoramic views of Japanese harbors.

691—PRINT ALBUM OF KUNIMORI

6.- Fifty-four small Tokaido prints.

692—PRINT ALBUM OF KUNIAKI

5.- Twelve Chushin gura plays. Publisher, Yamaguchiya.

693—PRINT ALBUM OF KUNISADA

6.- Fifty-six prints of Tokaido Series.

694—PRINT ALBUM OF KUNISADA

Fifty-six figure and landscape prints. Complete Tokaido Series.

12.- Signed: Kochoro Kunisada.

695—PRINT ALBUM OF KUNISADA

Fifty-four figure landscape prints of Tokaido. Signed: Kochoro Kunisada.

696—PRINT ALBUM OF BUNSEI

5.- Three landscapes in color.

697—PRINT ALBUM OF KATSU SHUNSEI

8.- Four birds and flower prints. In colors.

698—ALBUM OF FAMOUS MASTERS

Reproduction of nine paintings of famous Shiju School Masters.

5.- Beautiful color prints. 1847.

Second Afternoon

B. M. Parker

699—PRINT ALBUM OF KUNIKAZU

7.- "One Hundred Views of Osaka," containing forty-two prints.

B. Matsuri

700—PRINT ALBUM OF YOSHIYUKI

5.- First volume of "One Hundred Views of Osaka," containing forty prints.

H. Gourley

701—PRINT ALBUM OF KUNIMORI

15.- Forty-four Tokaido color prints.

1221

THIRD EVENING SALE
THURSDAY, MARCH 29, 1923
IN THE ASSEMBLY HALL
OF
THE AMERICAN ART GALLERIES

BEGINNING AT 8.15 O'CLOCK

Catalogue Numbers 702 to 935, inclusive

RARE OLD JAPANESE WOOD PRINTING BLOCKS

702—HOKUSAI WOOD BLOCK

Four pages from Hokusai Manga. Engraved on both sides.

Height, 8½ inches; length, 17¼ inches.

703—HOKUSAI WOOD BLOCK

Four pages from Hokusai Manga. Engraved on both sides.

Height, 8½ inches; length, 17¼ inches.

704—HOKUSAI SCHOOL WOOD BLOCK

Figurer and fish.

Height, 6½ inches; length, 14¼ inches.

Kindly read the Conditions under which every item is offered and sold.
They are printed in the forepart of the Catalogue.

B. Matsuki
705—KYODEN WOOD BLOCK

From illustrated story book. Published about 1795.

0.- Height, $6\frac{3}{4}$ inches; length, 10 inches.

H. Mansfield
706—SHUNZAN WOOD BLOCK

6.- Actor Matsumoto Yonesaburo in female rôle. Circa 1788.

Height, 12 inches; width, $5\frac{1}{2}$ inches.

H. H. Stillhamer
707—SHUNZAN WOOD BLOCK

Actor Nakayama Tomisaburo in female rôle. Circa 1788.

11.- Height, $12\frac{1}{4}$ inches; width, $5\frac{3}{4}$ inches.

A. B. Ducl
708—HARUNOBU WOOD BLOCK

Figures engraved on both sides. Circa 1758.

14.- Height, $17\frac{1}{2}$ inches; width, $8\frac{1}{4}$ inches.

J. S. Anderson
709—HIROSHIGE WOOD BLOCK

50
From Yedo Meisho.

12.- Height, $10\frac{3}{4}$ inches; length, $15\frac{1}{2}$ inches.

H. Idarada
710—HIROSHIGE WOOD BLOCK

From Omi Hakki, or Eight Views of Biwa Lake.

15.- Height, $15\frac{1}{2}$ inches; width, $10\frac{1}{2}$ inches.

Allen Eaton
711—HIROSHIGE WOOD BLOCK

Bay of Shimonoseki from "Sixty Provinces."

15.- Height, $15\frac{1}{2}$ inches; width, $10\frac{1}{2}$ inches.

S. B. Tarnahill
712—HIROSHIGE WOOD BLOCK

50
Wild geese in Katada. From Eight Views of Biwa Lake.

12.- Height, $15\frac{1}{4}$ inches; width, $10\frac{1}{4}$ inches.

A. B. Ducl
713—HIROSHIGE WOOD BLOCK

50
Awazu No. Seiran from Eight Views of Biwa Lake.

17.- Height, $15\frac{1}{4}$ inches; width, 10 inches.

Third Evening

714—HIROSHIGE WOOD BLOCK

12. - ⁵⁰ Evening glow in Seta, from Eight Views of Biwa Lake.

Height, 15¼ inches; width, 10¼ inches.

715—HIROSHIGE WOOD BLOCK

12. - ⁵⁰ From Biwa Lake Series.

Height, 15½ inches; width, 10½ inches.

716—HIROSHIGE WOOD BLOCK

10. - From Biwa Lake Series.

Height, 15½ inches; width, 10½ inches.

717—KEISAI WOOD BLOCK

5. - Pilgrimage to Meguro Temple.

Height, 10 inches; length, 13 inches.

718—OLD WOOD BLOCK

7. - From illustrations from a book of "Flower Arrangement."

Height, 6½ inches; length, 10½ inches.

719—OLD WOOD BLOCK

5. - From illustrated book.

Height, 6½ inches; length, 10½ inches.

720—OLD WOOD BLOCK

6. - From illustrated book on "Flowers and Insects."

Height, 6½ inches; length, 10½ inches.

721—TWO HIROSHIGE WOOD BLOCKS

6. - From Biwa Lake Series.

Height, 15½ inches; width, 10½ inches.

722—TWO HIROSHIGE WOOD BLOCKS

6. - From Biwa Lake Series.

Height, 15½ inches; width, 10½ inches.

723—TWO HIROSHIGE WOOD BLOCKS

6. - From Biwa Lake Series.

Height, 15½ inches; width, 10½ inches.

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H. S. Michie
723A—TWO HIROSHIGE WOOD BLOCKS

6.- From Biwa Lake Series.

Mrs. G. Y. Tress
Height, 15½ inches; width, 10½ inches.

723B—TWO HIROSHIGE WOOD BLOCKS

6.- From Biwa Lake Series.

K. Sarada
Height, 15 inches; width, 10¼ inches.

724—GODDESS BENTEN (Large square print)

15.- She is seated upon the rock overhanging the rapids and playing
a Chinese mandolin. By Kano, Master-printer. Circa 1600.

B. Matsuki
Height, 16 inches; width, 11½ inches.

725—GRAPEVINES AND SQUIRREL

5.- Slightly worn hole in grape cluster.

M. S. Browne
Height, 11½ inches; length, 16 inches.

726—KINTARO AND BLACK BEAR

7.- Powerful portrayal of boy and animal.

Mrs. F. W. Crosby
Height, 16 inches; width, 11½ inches.

727—CRANE HOVERING BY PINE TREE

10.- Charming subject, well executed.

B. Matsuki
Height, 11½ inches; length, 16 inches.

728—SPRAY OF CHRYSANTHEMUM

5.- Showing the best and powerful style of Kano master.

Mrs. C. S. Smith
Height, 16 inches; width, 12 inches

729—WILD GEESE AND RUSH FLOWERS

7.- By the same artist as the preceding.

H. W. Hall
Height, 16 inches; width, 11½ inches.

730—TIGER AND BAMBOO TREE

10.- Powerful rendering of animal.

Height, 11¾ inches; length, 16 inches.

Third Evening

731—OLD CHINESE STONE PRINT

Black and white. Bamboo and rock, with Chinese poems. Signed:

10.- Han Kyo. Circa 1750.

Height, 12 inches; length, 28 inches.

ALBUM OF TORII KIYONOBU

Authentic History of Torii Kiyonobu

Torii is the only Ukiyoye family survival from the time of early Geuroku (1688-1703). Their prestige in portraying theatrical posters is so popular that their work has never been displaced by the production of any rivals. The family of Torii Kiyotada, now in Tokio, is still painting the posters of actor portraits.

It begins with Torii Kiyotomo, whose name was Shohichi, actor of female rôles at Dotonbori Theatres in Osaka. He was a man of versatile genius not only as an actor, but he was an inventor as well as a painter. He invented "Yaroboshi," a purple cap which conceals the edge of the hair when actors wear wigs.

His keen sense of judgment saw through the spirit of the time, which was in the midst of Geuroku culture. After reflecting that the city of Osaka was not big enough for his ambition, he decided to move to Yedo, over four hundred miles' journey, on foot. That occurred in 1687. We might see, with our mind's eye, that a little son accompanied his father trudging along the Tokaido, toward the east. This boy afterward became Kiyonobu the First, who accomplished these twenty portraits of "Yokun" of the Yoshiwara in 1700. Kiyomoto, the father, had a hard struggle in Yedo, but finally succeeded in painting theatrical posters for the Ichimuraza Theatre in 1690. These important facts were not revealed till 1908, when the tombstone of the Torii founder was accidentally discovered in the cemetery in Hojioji Temple, Asakusa, and on it the date of his death in 1702 at the age of fifty-eight. None of his work is extant. Kiyonobu the First, whose name was Shobei, was an able artist. Ukiyoye Ruiko asserts: "Kiyonobu is worthy to be called the founder of Yedoye." He died in 1729 at the age of sixty-six. "Shukin Zattetsu," published circa 1788, has an illustration of the first two figures in this album, and it was excessively rare even at that time. Mr. Dow obtained the album on his visit to Japan in 1904 and ever since it has been famous. The late Professor Fenollosa, Charles Morse of Evanston, Illinois, and other veteran print collectors have often expressed a great admiration for this famous album. So far as my knowledge permits I had never seen or heard of another album either in Europe, America or Japan.

BUNKYO MATSUKI.

*Kindly read the Conditions under which every item is offered and sold.
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FOR THE BENEFIT OF SOME READERS

May I take the liberty to write about "The Etiquette and Life in the Yoshiwara" of Old Japan, which no one ever dared to bring forth? One fundamental fact is, that he who visits the Yoshiwara must behave as a gentleman. They call them Yoshiwara "belles," but among them Yukun, so called from their accomplishment. They know literature, recite odes and poems, play music and also the games of chess, Gobang and Sugoroku. One could not become the suitor of any one of these ladies by means of money; she must be courted for many days and nights. You must at least thrill her with your talent or personality. If any one abuse these ladies, he will forever be despised.

A most notable incident took place about 1650. There was then a noted beautiful Yukun in Yoshiwara, Tokawo by name. The Lord of Sendai, one of the wealthiest feudal governors in Japan, tried to win her. Not succeeding, he one night invited her in his pleasure boat on the Sumida River, and finding no hope of winning her, his lordship, with wrath and disappointment, killed her. (*See illustration.*)

The Shogun, shocked at the misconduct of Lord Sendai, after due consultation with the Gobugio, or the Five Supreme Magistrates, ordered Lord Sendai to accomplish the formidable task of making a canal through the Metropolis of Yedo, the most difficult engineering work of the century, to be done alone, which is known to the present day as Oeh-no-mizu Canal, or Sendai-Bori, as was illustrated by Hiroshige. Ever since, the name of Tokawo has been famous. To be portrayed by an artist is the acme of their ambition; therefore readers may as well know that there is some significance in these portraits. (*See illustration.*)

M. Maxon
732—KANDAGAWA CANAL

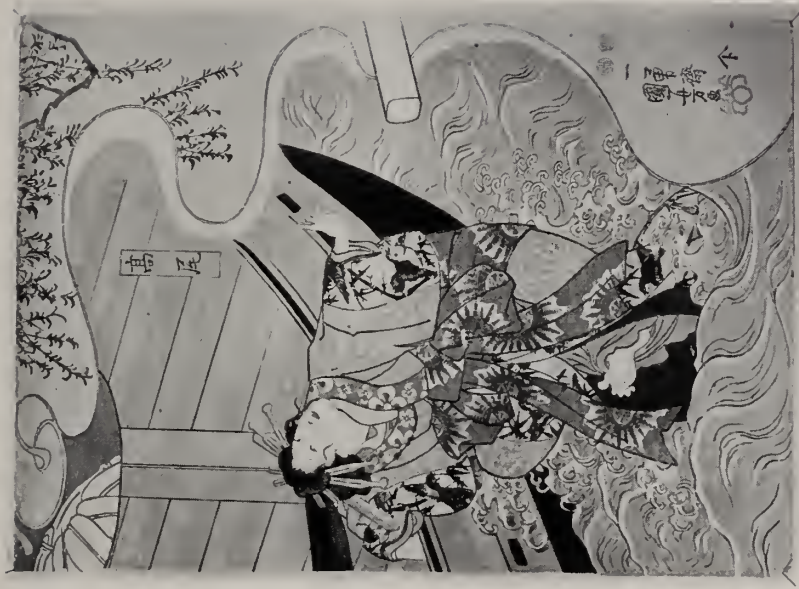
15.- Fine clear impression. (*See illustration in "History of Yoshiwara."*)

(*Illustrated*)

Mrs. G. H. Sees
733—FATE OF TAKAWO

12.- One of Triptychs. Slight worm-holes. Signed: Ichiyusai Kuniyoshi. (*See Illustration in the "History of Yoshiwara" in this catalogue.*)

(*Illustrated*)



No. 733—FATE OF TAKAWO



No. 732—SENDAI-BORI

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B. Matsuki

734—YUKUN KAGAM: A MIRROR OF YUKUN

In black and white. Original dark blue cover with old-rose title card pasted in center.

225- The first page on the back of the cover, a sketch of Ohmon or Entrance Gate to Yoshiwara. A huge wooden trunk with buckets on its right and a hut roof of fireman on the left. Five iron instruments protruding over the roof are for the purpose of arresting people in case of need. A square flag by side of gate with the three letters, "Shin Yosh Wara."

The list of names of the Yukun, from right to left, is as follows:

1. Usugumo (Thin Vapor). 2. Takawo (Lofty End). 3. Komurasak (Tiny Violet). 4. Hana Murasaki (Floral Violet). 5. Miyoshi (Name of Cherry Grove). 6. Yemon (Gate Guard). 7. Kazuma (Herd of Horses). 8. Ukihashi (Floating Bridge). 9. Masatsune (Name of Poetess). 10. Umegaye (Bough of Plum). 11. Matsukaz (Pine Breeze). 12. Wakuni (Peaceful Nation). 13. Naniwa (Flower of Wave). 14. Hatususe (First Stream). 15. Hanasaki (Flower Blossom). 16. Kogenda (Handsome Youth). 17. Ikuyo (Everlasting). 18. Kotayu (Little Heroine). 19. Asagiri (Morning Mist). 20. Kahoru (Fragrance).

Dated 14th year of Genroku (June, 1700), Lucky day in Sixth Month.

Engraved by Kurihara Choyemon, Hasegawa Street.

Note: A classic in early Japanese art in genre painting. Kiyonobu was the pioneer in this work. His style has been followed by many of his successors, and they could do no better, for the work is supreme in wonderful drawing and composition. Note the care and thought that have been applied in portraying the coat-of-arms for each character.

(Illustrated)



TAKAWO

USUKUMO

ENTRANCE GATE
OF YOSHIWARA

734



UKIHASHI

734

KAZUMA

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OKUMURA MASANOBU (Circa 1685-1708)

735—HIS PORTRAIT

15.- Horizontal Oban size, in black and white. Youth and girl seated by twofold screen, which was decorated and finished by the master artist, who is squatting down and signing his name: Okumura Masanobu Fude.

Mrs. F. W. Crosby
Height, 10½ inches; length, 14¾ inches.

736—MOON FESTIVAL

7.50 Horizontal Oban size, in black and white. Diakoku and Fukuroku enjoying a fête on a veranda. A beautiful girl playing the samisen.

B. Matsuki
Height, 10½ inches; length, 14¾ inches.

737—DETAINING

12.50 Horizontal Oban size, in black and white. A man squatting on mat detaining woman by holding her right sleeve. By Masanobu. Not signed.

Height, 9¾ inches; length, 13¾ inches.

738—GOBANG GAME

7.50 Showing interior of tea house. Beautiful two-color print in orange and green. Not signed.

H. W. Hall
Height, 9½ inches; length, 14 inches.

739—OKUMURA MASANOBU

17.50 Portraiture of Buddha's Nirvana. Printed in three colors, but a glance gives one an impression of a Tan-Ye. Excessively rare.

Height, 19 inches; width, 10½ inches.

(Illustrated)

KWAIGETSUDO

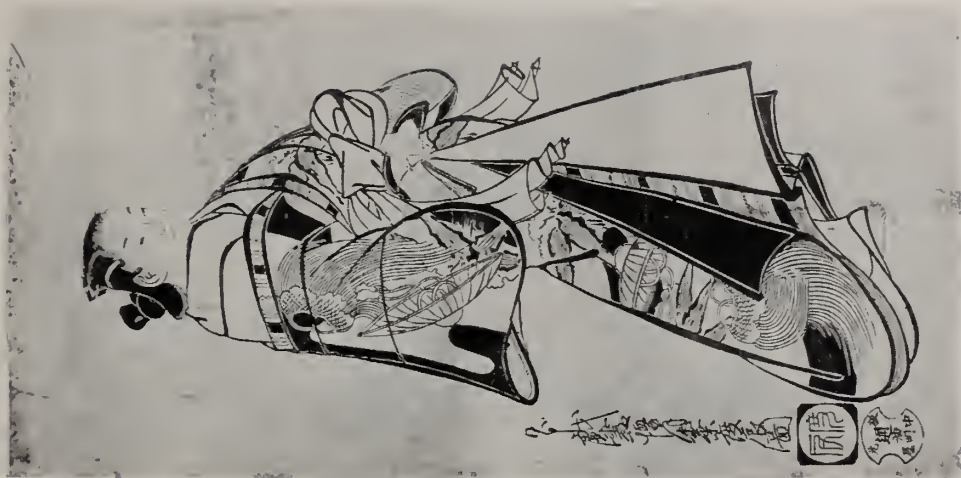
740—BLACK AND WHITE PRINT

330.- Standing figure of courtesan. Signed: Nihon Giga Kwaigetsu Batsuyo Noritatsu Du. Same print as reproduced in "Les Estampes Japonaises" (page 18). Circa 1710.

A. D. Ficke
Height, 24 inches; width, 12 inches.

(Illustrated)

740



739



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W. H. Hall

742—IMPORTANT PAINTING BY KWAIGETSUDO ANDO

To.-

In rich polychrome on Tosa paper. Two girls with samisen; their robes are sumptuously decorated with floral designs. The wielding of the brush is full of vitality, while the line modeling is bold and powerful. The signature, in flowing calligraphy, is his best. He had four noted pupils, Anchi, Dohan, Doshu and Doshin. This is a rare example of his own. Signed: Nippon Giga Kwaigetsudo Korewo Dzusu. Vermilion seal. Ctiga Ando. Circa 1708. Framed.

Height, 34 inches; width, 16 $\frac{5}{8}$ inches.



HARUNOBU

743—RARE LARGE PRINT

Mrs. G. G. Hess

60.-

Two lovers in Komuso costume. In black and écru gowns, each holding pale green straw hats. Delightfully warm gray ground. Early work of Harunobu. Circa 1758.

Height, 15 inches; width, 9 $\frac{1}{2}$ inches

ACTOR PRINTS

SHUNZAN

744—

5.- *B. Matsui*
Actor Yaozo as Boatman Matsuyemon. Three-colored print.
Signed: Shunzan Ga.

Height, 11 inches; width, 5½ inches.

TORII KİYOMITSU (1735-1785)

745—YEBISUON TAI FISH " "

5.- Three-colored print. Signed: Torii Kiyomitsu Ga.

Height, 12 inches; width, 5½ inches.

KATSUKAWA SHUNSHO (1724-1792)

746—

30.- Actor in rôle of woman standing by the entrance of a house.
Subdued orange tint.

Height, 12 inches; width, 5½ inches.

747—

12.- *Mrs. G. G. Hess*
Actor in rôle of heroine of Date Clan. Signed: Shunsho Ga.
Fine impression.

Height, 12 inches; width, 5¾ inches.

748—

12.- *P. Kuran*
Actor in magnificent robe of daimyo holding up a Saifu, or
money purse. Signed: Shunsho Ga.

Height, 12¾ inches; width, 6 inches.

749—

10.- *Beatrice Wood*
Actor as Samurai, preparing for a combat. Fine impression.
Signed: Shunsho Ga.

Height, 11 inches; width, 6 inches.

SHUNKO

(Worked circa 1780-1805)

750—

10.- *J. H. Hall*
Actor as Doman, standing under snow-laden pine tree. Brilliant impression.

Height, 12 inches; width, 6 inches.

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751—

H. J. Conant
Actor Suketakaya as Sukeroku, robed in red-brown garment with shakuhachi. Height, 13 inches; width, $5\frac{3}{4}$ inches.

IPPITSUSAI BUNCHO

(Worked circa 1765-1775)

752—

K. Ashima
Actor Suketakaya as Heiji in straw raincoat and hat. Signed: Ippitsusai Buncho. Height, 13 inches; width, $5\frac{3}{4}$ inches.

753—

B. Matsuki
Actor Yaozo as Samurai, with his sword half-drawn. Faded but beautiful. Height, $12\frac{1}{2}$ inches; width, $5\frac{1}{2}$ inches.

754—

TOYOKUNI I
E. T. Shima
Warrior in full costume for fighting, aiming with drawn sword. Publisher, Izumiya. Height, 13 inches; width, 6 inches.

755—

TOYOKUNI I
B. Matsuki
Actor Danjuro performing "Shibaraku." Signed: Toyokuni. Height, 12 inches; width, $5\frac{1}{2}$ inches.

KITAO MASAYOSHI (1761-1824)

756—WRESTLING MATCH

7.50
Vigorous portrayal of the match between two favorite retainers of Yoritomo, who is the chief witness of the combat. Circa 1795. Signed: Kitao Masayoshi. Excessively rare.

757—PANORAMIC VIEW OF OMI HAKKEI

7.50
K. A. Fisher
Ishiyama temple in the foreground, and a glance includes other seven scenes. Signed: Kitao Yoshimasaga. Engraver, Yenomoto Kichibei. Publisher, Yamakichi. Circa 1790. Excessively rare. Height, 9 inches; length, 13 inches.

Note: Yoshimasa made himself famous making sketches of these panoramic views.

758—WHITE PHEASANTS

15.- Signed: Keisai Utsusu, with seal Kitao Masayoshi.

759—TWO KEISAI PRINTS

(A) Quails.

15.- (B) Pine tree and birds.



KATSUKAWA SHUNYEI (1768-1819)

760—PORTRAIT OF KIMURA SHOTARO

30.- As referee of Sumo wrestling match, he presents a bow to the champion victor wrestler. In dark violet kimono and green under-garment. Baton tassels and bow trimmings in pink. Publisher, Yeijudo.

Height, 15½ inches; width, 10½ inches.

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KITAWO SHIGEMASA (1738-1819)

761—LOVE IN SPRING

H. H. Hall

Princess and youth in Palace Zashiki. Bashful predicament in proposal. Exquisite willow-leaf green, old-rose and gray.

Height, 10 $\frac{1}{4}$ inches; width, 7 $\frac{3}{4}$ inches.

TORII Kiyomine

(Worked circa 1800-1840)

762—ARRANGING THE SKIRT

H. Goodenough

From the series of "Fuzaku Ishotsuki." A maid squatting at the feet of her mistress making even the kimono skirts. Signed: Kiyominega. Publisher, Yeijudo. Slightly torn at lower left corner, but beautiful impression.

Height, 15 inches; width, 10 inches.

HOSOKAWA YEISHI (1780-1805)

763—KOYA TAMAGAWA

Mrs. G. G. Iders

Two ladies robed in violet and pearl gray kimonos in the temple yard of Koyasan. Signed: Yeishi. Publisher, Yeijudo.

KITAKAWA UTAMARO (1753-1806)

764—PARTY OF FUKUBIKI (*Triptych*)

30.- Eight ladies in exquisite robes, such as Utamaro only could draw, are busily arranging a lottery prize game. A youth just arrived with his presents, which are being carried upon a tray held out by a little maid. Slightly faded, but retains all its glorious composition with colors. Publisher, Idzumiya. Signed: Utamaro Fude.

765—BUST PORTRAIT OF YOUNG MUSUME

10.- From the Series of "Koshikake Hakkei." She is looking upon a hand mirror. Wonderful coiffure, for which Utamaro is famous, is successfully executed in the print. Signed: Utamaro Fude. Publisher, Iseri.

766—WOMAN UNDER HALF-CLOSED PARASOL

12.- In black robe, walking to right against wind. Black lantern post in the background. Signed: Utamaro Fude. Publisher, Tomoyeya.

767—UTAMARO AS OISHI

10.- In parody of Chushingura, the artist here portrayed himself as Oishi Kuranosuke, surrounded by beautiful Geishas since he himself was rather a homely man. Signed: "At the request Utamaro portrayed himself with self conceit." Publisher, Omiya. Faded yet beautiful in tone.

768—TREASURE BOAT

5.- Seven "Fukujin" sailing on a dragon boat. Yebisu just landing a red Tai fish. Signed: Utamaro. Publisher, Yamato.

769—MOVING STAGE OF YOSHIWARA

12.- From the Series of Seiro Niwaka. Five women in the rôle of young "Kiyari" singers. Artificial maple trees and lanterns adorning the stage. Signed: Utamaro Fude. Publisher, Tsurya.

Height, 13 inches; width, 9 inches.

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770—IN BOUDOIR

Mrs. G. G. Ideo

55.- Lady in yellow kimono, with aubergine sash. Utamaro's masterpiece. A calendar print of the year 1889. Signed: Utamaro Fude. Publisher, Yamadaya. (Slightly torn at the upper corner.) Retains all the delicate colors.

Height, 14 $\frac{3}{4}$ inches; width, 11 $\frac{1}{2}$ inches.

J. J. Conover

771—HIKIFUNE BOAT IN YODO RIVER

10.- Two women passengers are enjoying the view of the landscape. The Castle of Yodo on far shore. Signed: Utamaro Fude. Publisher, Yamato.

Height, 10 inches; width, 14 $\frac{1}{2}$ inches.

KUNIYOSHI (1797-1861)

Mrs. G. G. Ideo

772—BRIDE IN PINK ROBE

15.- Her attendant in black robe, arranging the shoulder of mistress. Signed: Choworo Kuniyoshi. Publisher, Kamikin.

P. Hiram
773—Two KUNIYOSHI PRINTS

- 10.- (A) Girl in checker robe.
(B) Portrait of Kiyomori.

B. Matsuki
774—WIFE OF KAJIWARA

- 7.-⁵⁰ In blue and white robe, accompanied by a page carrying cherry branch.

E. A. McCreary
775—Two KUNIYOSHI PRINTS

- 15.- From the Series of Heroines.
(A) Giwo and sister picking flowers.
(B) Princess Hotoke reading poem on the paper door.

A. M. O'Donnell
776—TRAVELERS NEAR HODOGAYA

- 10.- Kuniyoshi's masterpiece composition. Fine impression.

B. Matsuki
777—Two KUNIYOSHI PRINTS

- 15.- (A) Samurai Watanabe with servant.
(B) Beautiful Hatsuhana boating under waterfall for devotion.

D. Evans
778—Two KUNIYOSHI PRINTS

- 25.- (A) Girl standing near cherry tree.
(B) Two women on veranda by candlelight.

B. Matsuki
779—Two KUNIYOSHI PRINTS

- 10.- (A) Illustration of Life of Semimaro.
(B) Man and woman conversing on a rock by the sea.

M. Mason
780—Two KUNIYOSHI PRINTS

- 25.- From the Series of One Hundred Poems.
(A) Japanese nobleman viewing the fall of maple leaves over the stream.
(B) Two princesses and intruder.

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IMPORTANT BLUE PRINTS

Keisai Yeisen made a sensation in producing prints in blue shades for "Aijitate," or blue equipment, was a fashion at Yedo about 1825, and was quickly followed by Shunsen, Kunisada, Kuniyoshi, Hiroshige and others. They are excessively rare, but Mr. Dow had his opportunity in good time and was able to form a notable collection.

781—

E. Henderson

10.- Geisha passing in front of sliding screen, which is partially open. The circular picture on the background denotes that she is hurrying to meet her sweetheart, who is awaiting her in a houseboat. Signed: Keisai Yeisen. Beautiful impression.

Height, 15 inches; width, 10½ inches.

782—

Mrs. E. S. Smith

15.- Fuji, falcon and egg-plant bearing fruits. Excessively rare. Circa 1822. Signed: Yeisen Ga. Publisher and engraver, Soyo.

Height, 14¼ inches; width, 9½ inches.

Mrs. E. Wetmore

783—PORTRAIT OF HANAMADO

10.- Her maid assisting to put on outer garment or uchikake. Signed: Keisai Yeisen. Publisher, Tsutaya.

Height, 14¾ inches; width, 10 inches.

B. Matsuki

784—PORTRAIT OF OIRAN

5.- Famous beauty Kanoh of Ogiya, of Yoshiwara. Signed: Keisai Yeisen. Publisher, Tsutaya.

Height, 14¾ inches; width, 10 inches.

Mrs. D. K. Campbell

785—PORTRAIT OF GEISHA

7.50- Standing between the opening of paper sliding screens. Signed: Keisai Yeisen.

Height, 15½ inches; width, 10¼ inches.

786—PORTRAIT OF BELLE KUMOI

Miss E. Netmore

10.- Attired in full dress, which has a design of hawk and pine tree. Marvelous tone in blue. Signed: Keisai Yeisen. Publisher, Tsutaya.

Height, 14½ inches; width, 10 inches.

787—POPPIES AND BUTTERFLY

Mrs. E. S. Smith

7.50 This is a famous blue print of flowers by Keisai. Note white poppy in the midst of dark blue. Keisai. Not signed. A flawless condition. Publisher, Yamamoto.

Height, 10 inches; length, 15 inches.

788—PORTRAIT OF A WOMAN

Mrs. H. Brooks

7.50 Robed in winter garment. Clever sky effect, introducing a tint of green. Signed: Iehiyusai Kuniyoshi. Publisher, Kawaeo.

Height, 15 inches; width, 10 inches.

789—SEMI-BLUE PRINT BY KEISAI

Miss H. R. Meade

10.- Beautiful woman stands with open umbrella viewing homing boats by Shinagawa shore. Signed: Keisai Yeisen. Publisher, Waka-saya.

Height, 15 inches; width, 10 inches.

790—GIRL AND KIKYO FLOWER

Mrs. W. S. Peters

7.50 Young woman stands in front of the shrub. Signed: Toyokuni Ga. Publisher, Kyokawa.

Height, 15¼ inches; width, 10¼ inches.

791—SEMI-BLUE PRINT BY KUNISADA

E. M. Kells

7.50 A girl teasing child on her back. A circular picture on the background bears a picture of a favorite toy for boy baby. Signed: Koehoro Kunisada Ga. Publisher, Kagaya.

Height, 14 inches; width, 9½ inches.

792—BLUE PRINT BY HIROSHIGE

B. Matsuki

10.- Temple of Jojioji. Signed: Hiroshige Ga.

Height, 8½ inches; width, 13¼ inches.

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B. Matsuki

793—BLUE PRINT BY HIROSHIGE

10. — A view of Yedo Bay from Atago Heights. Touches of *beni* red, from Toto-meishe Series. Signed: Hiroshige Ga.

Height, $9\frac{1}{2}$ inches; length, $14\frac{1}{4}$ inches.

P. Hiram

794—TRIPLET HEROES

12. — From left to right, Actor Mitsugoro as Umewo; Actor Gennosuke as Sakuramaro and Actor Shikan as Matsuwo. Pink clouds on the background. A masterpiece of Kuniyoshi. Excessively rare. A flawless impression. Signed: Ichiyusai Kuniyoshi. Publisher, Kawanishi.

Mrs. G. G. Sees

795—RYUKO AIJITATE, OR VOGUE OF BLUE EQUIPMENT

17. — Three Geishas viewing cherry flowers. Keisai now followed Kuniyoshi introducing the *beni* red with touch of yellow. Signed: Keisai Yeisen. Publisher, Sanoki.

B. Matsuki

796—PRESENT DAY COSTUMES

55. — Three young women in beautiful spring robes promenading on the bank of the Sumida. Here Kuniyoshi introduced a touch of *beni* red to brighten the blue tone. Signed: Ichiyusai Kuniyoshi Ga. Publisher, Yamakichi.

"

"

797—MUSICAL CONCERT

15. — In the Zashiki with open veranda, two famous courtesans, Nanabito and Sugatano, playing Koto and Koku. Ueno Mountain in distance. Signed: Keisai Yeisen. Publisher, Tsutaya.

SHUNSEN

A. G. Hykes

798—IMPORTANT BLUE PRINT

27. — Full portrait of courtesan. In a magnificent dragon robe, walking toward the left. Touch of pink on shoulder, inside the sleeve and skirt. In flawless condition. Signed: Katsukawa Shunsen.

Height, $28\frac{1}{2}$ inches; width, 10 inches.



799



800

B. Matsuci

799—UNDER THE MOONLIGHT

57.50
Geisha in black kimono, with obi of brilliant terra-cotta red brocade on the Sumida River bank. One of the triptychs entitled "MUKOJIMA TSUKIMI." One of the most charming prints produced by Kunisada. Signed: Gototei Kunisada. Publisher, Yamamori.

800—TEA-HOUSE MAID

12.50
Robed in jet black kimono, with brilliant old-rose *shitagi* and apron, squatting outside of folding screen. Kunisada's masterpiece. Signed: Gototei Kunisada. Publisher, Yamamori.

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RARE EARLY WORK OF KUNISADA

801—OIRAN WITH HER MAID

Dr. L. E. Johnson
7.50 Beautiful pink and green composition. Signed: Gototei Kuni-
sada Sho. Publisher, Tomoyeya.

802—TWO KUNISADA PRINTS

Dr. E. W. Lums
15.- (A) Autumn moon of Matsuchi in blue. Girl in gray robe stand-
ing in front.

(B) Woman smoking a pipe under a willow.

803—TWO KUNISADA PRINTS

B. Matsuki
10.- (A) Tea-house Musume viewing Matsuchi landscape.

(B) Woman on matted seat viewing the Sumida, in blue print.

804—TWO KUNISADA PRINTS

(A) Musume, robed in cherry pattern robe, with hand mirror.

12.- (B) Portrait of Baiga, actor of female rôles.

805—TWO BEAUTIFUL KUNISADA PRINTS

Mrs. G. G. Jones
25.- (A) Geisha robed in pale green reading a letter.

(B) Musume opening a parasol.

806—TWO BEAUTIFUL KUNISADA PRINTS

B. Matsuki
10.- (A) Musume arranging her coiffure. Robed in superb pink
kimono.

(B) Japanese bath tub: mistress and maid.

807—TWO BEAUTIFUL KUNISADA PRINTS

15.- (A) Musume in her bed using a comb.

(B) Tea-house maid with lantern under umbrella.

808—PRINT FOR FAN

Miss E. Wetmore
7.50 Morning-glory girl. Signed: Toyokuni.

Third Evening

The following numbers are all famous triptychs obtained by Mr. Dow during his visit to Japan in 1904. He has used them ever since as foundation models for study by his class in composition and color scheme.

A. Genthe

809—CHERRY BLOSSOMS IN EVENING

17.50- Georgeously robed Musume at the center; her maid in blue and green at right. A woman at the left, proudly guiding the visitors, is the owner of the cherry tree. Signed: Ichihusai Kuniyoshi. Publisher, Wakasaya.

A. M. O'Donnell

810—THREE LARGE PORTRAITS

10.- Three women robed in green, fawn and red-brown striped kimonos promenading. Vigorous treatment of blooming plum tree in bloom in the background. Signed: Ichiyusai Kuniyoshi. Engraver, Horitake. Publisher, Tsutaya.

A. Genthe

811—TOURING RAIN

10.- Three women under the Amagasa. Very rare and important triptych. Signed: Publisher, Tsutaya.

B. Matsuki

812—PILGRIMAGE IN DAY DAWN

5.- Three girls near Yanagishima Shrine offering their prayers. Signed: Ichiyusai Kuniyoshi. Publisher, Yamaguchi.

F. Brownell

813—SUMMER FLOWERS

15.- Representing beauties both in still life and real life. Sumptuous polychrome prints, in which Kuniyoshi so well succeeded. Signed. Publisher, Tsutaya.

Jos. Fisher

814—TWILIGHT IN ASAKUSA TEMPLE YARD

6.- Tea-house maid, Musume and wayfarers in summer attire. Crowd of figures, temple roofs and temporary theatre houses in the background. In flawless condition. Signed: Ichiyusai Kuniyoshi.

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815—FIREFLY PARTY

10.- Three young women in beautiful summer robes enjoying firefly hunting near stream adorned with autumnal flowers. A masterpiece of the artist. Signed: Ichiyusai Kuniyoshi. Publisher, Tsutaya.

816—HASHIRAYE BY KUNISADA

15.- Woman in blue overcoat. She is weathering a snowstorm. Signed: Kochoro Kunisadaga. Height, 28½ inches; width, 10 inches.

817—CARP AND WATERFALL (Hashiraye)

7.50 In black and gray print. Signed: Kuminao (pupil of Kunisada). Height, 24½ inches; width, 4½ inches.

818—HASHIRAYE BY KIYONAGA

7.50 Beautiful woman in winter robe wearing a black hood. Stands under paper lantern. Signed: Kiyonaguga. (Slightly worn, but retains all its charm.) Height, 27 inches; width, 4½ inches.

819—HASHIRAYE BY TOYOKUNI I

5.- Female Komuso being accosted by a girl from an upper veranda. Signed: Toyokuni. Publisher, Wakasaya.

820—HASHIRAYE BY UTAMARO

10.- From the Series of Meisho-Asobi. Woman talking with a youth. Signed: Utamaro Fude. Publisher, Yamahan.

821—MAN IN BLACK HAWORI (Hashiraye)

17.50 He stands holding a branch of yellow chrysanthemum flowers with his left hand and a red fan in his right, covering his chin and breast. Signed: Kikugawa Yeizan.

822—GIRL MESSENGER (Hashiraye)

17.50 Robed in spring attire of cherry flower pattern, lined with willow-leaf green linings. Holding in her right hand a green envelope containing a letter. Signed: Kikugawa Yeizan Fude.

Height, 28 inches; width, 9 inches.

H. Goodenough
823—GIRL READING LETTER (*Hashiraye*)

15.- In robe of dark violet and green stripe. Signed: Keisai Yeisen ga. Publisher, Marusei.

Height, 28½ inches; width, 10 inches.

" "
824—GIRL WALKING AGAINST WIND (*Hashiraye*)

15.- In a beautiful green robe, with blue brocade sash. Signed: Keisai Yeisen ga. Publisher, Yamajin.

W. Genthe
825—THE CARP LEAPING CATARACT (*Hashiraye*)

12.- Early clear impression. Signed: Keisai Fude. Seal Yeisen. Publisher, Kansendo.

Height, 30 inches; width, 10½ inches.

VERY IMPORTANT ALBUM OF HAND PAINTINGS

BY

KATSUSHIKA HOKUSAI

15. Matsu
826—HOKUSAI ALBUM

60.- In form of folding folio. Containing sixty sheets of India ink sketches of figures, landscapes, birds, flowers, animals, fish and insects, with Hokusai's own flowing calligraphy explanatory of each sketch. The work of Hokusai when he was about eighty-eight. Covers are of gold brocade, with silk-lined folio; gilt edges. This Album was in possession of a relative of Hokusai, who lived in Uruga, where Hokusai resided at one time.

Note: Mr. Dow obtained the Album from the Imperial Japanese Art Commissioner in Tokio.

TWO EXCEPTIONALLY IMPORTANT ALBUMS

Containing One Hundred and Twenty Proof Prints (including Mokuroku Sheet) of Meisho Yedo Hyakkei by Hiroshige. These being produced during the years 1856 to 1858, the date is put outside the border of almost every sheet.

It behooves me to add some important notes in regard to these two Albums. I have an infinite respect for my fellow countryman, whoever he was, who lived at the period when these prints were printed and distributed, and with great care made them into two Albums, and not one heavy one.

*Kindly read the Conditions under which every item is offered and sold.
They are printed in the forepart of the Catalogue.*

The entire sheet is without any crease. Collectors well know that these prints could not be bought in bulk. In the first place, you must have been the one selected by the publisher as an exceptional customer, for these proof prints never printed more than two hundred copies (Ippai). Then you would receive three or four sheets every month, for which occasion you would generally pay more than twenty-five times (generally they gave Isshu Kin gold coin) than they would charge in a later edition.

The man who had these Albums kept each sheet carefully for three years for completion and handed them down to the future generation. I have seen more than fifteen sets in my life, but this set is in the finest state of preservation. Every single print has intrinsic value of its own, in tone and execution. Surely Hiroshige was watching right over the shoulder of pad printers.

B. Matsuki
827—YEDO HYAKKEI ALBUM. VOL. I

55.- Contains sixty prints, including "Mokuraku" title-page and one illustrated print, "Alaska in Rain," which was the only one accomplished by Hiroshige II. Therefore, beginning with "Nippon Bridge," entire forty-two Spring numbers and half of Summer; that is, as far as "Both Shores of Ryogoku."

Mrs. E. S. Smith
828—YEDO HYAKKEI. VOL. II

600.- Containing sixty prints, beginning with "Rainstorm over Ohashi" to "Tone River"; 14 prints, the half of the balance of Summer, and entire Autumn and Winter numbers of forty-six, ending with "Fox Five," making sixty in all.

H. H. Hall
829—IMPORTANT PRINT ALBUM

7.50 Six hand-colored prints. By Okumura Masanobu.

B. Matsuki
830—IMPORTANT ALBUM OF TOYOHIRO (*Teacher of Hiroshige*)

7.50 In folding album. Containing eight prints representing Omi Hakkei. The print used for illumination is one of the most important works of Toyahiro. It portrays a Shoki sharpening his sword against a rock. Three imps watching the action in the back of old tree-trunk. There are nine prints in all, in flawless condition.

Height, 10 inches; width, 7¾ inches.

831—KUNIYOSHI ALBUM

B. Matsuki

22.50 In form of folding folio. Celebrated warrior of China and Japan. Seventy-three colored plates, showing the various heroes in every attitude of warfare against the elements and each other. Publisher, Kaguya.

832—KUNIYOSHI ALBUM

" "

100.- In form of folding folio. Eighty-six colored plates. Illustrating various battles of China and Japan. Extraordinary ghost stories. One triptych print of huge wave in Daimotsu, the masterpiece of Kuniyoshi, is in the album, and it is in the publisher's state and in flawless condition.

SELECTED HIROSHIGE PRINTS



833—SUMMER SHOWER OVER NIHONBASHI

Mrs. D. K. Campbell

10.- Hiroshige's famous Zigzag Composition which was the source of admiration by Mr. Dow. The print was valued by him above all other editions.

B. Matsuki

834—NIHONBASHI IN RAIN

5.- Variation of the preceding.

Kindly read the Conditions under which every item is offered and sold.
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- 835—SNOW IN OI *H. S. Michie*
25.- From Kiso Kaido. Fine impression. *L. W. Dement*
- 836—ASHITA MOUNTAIN PASS IN SPRING
20.- *Miss J. B. Meade*
- 837—KAMEYAMA IN SNOW
12.⁵⁰ Hiroshige's famous oblique line composition. *S. Gorman*
- 838—ROAD LEADING TO HAMAMATSU
7.⁵⁰ Fine impression. *B. Matsuki*
- 839—VARIATION OF THE PRECEDING
5.- *L. H. Dement*
- 840—OTA FERRY
7.⁵⁰ Fine impression. *B. Matsuki*
- 841—TRAVELER CHASING HIS HAT
5.- In windy Yokkaichi bank. *Dr. Thomas D. Hood*
- 842—VARIATION OF THE PRECEDING
7.⁵⁰ *E. A. Bigelow*
- 843—ASAKUSA TEMPLE YARD
10.- From the Toto Meisho Series. Very rarely we see such fine impression. Publisher, Kikakudo. *Mrs. G. G. Ides*
- 844—TWO HIROSHIGE PRINTS
15.- (A) Girl before a mirror, landscape of Seta in background.
(B) Girl folding a letter, view of Katada in background.
- 845—TWO HIROSHIGE PRINTS “ “ “ “
15.- (A) Maid with painted lanterns, view of Miidera in background.
(B) Young woman in blue robe with ivory plectrum, Karasaki pine tree in background. *H. J. Conout*
- 846—TWO HIROSHIGE PRINTS
12.- (A) Woman making tea with melted snow water, winter view of Hira in background.
(B) Woman holding a newly tailored gown.



847—KWAN-NON TEMPLE IN MOONLIGHT

10.- From the Series of Sixty Provinces. Superb first edition. Master printer's "Baren" marks could be deciphered below horizon.

848—TWO HIROSHIGE PRINTS

(A) Young woman in summer robe on veranda.

10.- (B) Woman standing by veranda.

849—PRINCESS TACHIBANA

40.- From the Series of Ancient Relics near Eastern Capital. Princess Tachibana sacrificing her life to still the turbulent water. Marvelous tone of vermilion boat and translucent blue of the surf. Hiroshige's masterpiece in his early work. Circa 1825.

Height, 13¼ inches; width, 9¼ inches.

Kindly read the Conditions under which every item is offered and sold.
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850—HARBOR OF SHALJIO

10.—Half haul mast and flock of wild geese.

851—MATSUCHI IN SNOW

7.5.—Beautiful tone of snow landscape. Without margin. Signed:
Hiroshige Ga.

852—TWO HIROSHIGE PRINTS

12.—(A) Sakurada gate in snow.
(B) Tamagawa in Settsu Province.

853—STREET OF YOSHIWARA IN FULL MOON

5.—From the Toto Meisho Series. Fine impression.

KEISAI YEISEN (1790-1848)

854—INAGAWA BRIDGE

10.—From Kisokaido Series. A flawless impression.

855—TWO YEISEN PRINTS

10.—(A) Shiba Temple.
(B) Yoshiwara street.

856—BUST PORTRAIT OF "A WOMAN WITH MIRROR"

5.—Publisher, Sanoki.

857—TWO YEISEN PRINTS

20.—(A) Girl in pink robe. Publisher, Kawasho.
(B) Geisha leaning on balustrade looking downward. Rare flawless example.

858—TWO YEISEN PRINTS

12.—(A) Woman in blue robe and head cap. Hiratsuka landscape in background.
(B) Girl wringing her wet skirt. Fuji in background.

859—TWO YEISEN PRINTS

10.—(A) Geisha in blue robe standing in boat.
(B) Young woman after bath.

Third Evening

860—Two YEISEN PRINTS

- W. J. Conout*
 12.- (A) Portrait of Shiratama. She is watching it raining.
 (B) Musume leaning on yellow bundles, Fuji in background.

861—Two YEISEN PRINTS

- W. Goodenough*
 18.- (A) Famous belle Kicho with Koto.
 (B) Geisha in dragon robe.

862—Two YEISEN PRINTS

- Dr. L. C. Johnson*
 12.- (A) Geisha in red-brown robe under umbrella.
 (B) Woman standing under blooming cherry tree.

Colorful prints

The following twelve lots were kept intact in a folio entitled "Colorful Prints" by Mr. Dow. Though they are faded by age or exposure, the quality of tone is very pleasing.

863—Two HARUNOBU PRINTS

Small square sizes.

- A. M. O'Donnell*
 12.- (A) Girl with a branch of fellow flowers.
 (B) Falconer watching his pet bird catching stork.

864—THREE COLORFUL PRINTS

Small square sizes.

- Mrs. G. G. Hess*
 18.- (A) Buncho: A girl on veranda.
 (B) Koriusai: Youth landing from a boat, carrying a girl on his back.
 (C) Shuncho: Girls with samisen.

865—Two HIROSHIGE PRINTS

- " " "*
 16.- (A) Karasaki pine tree.
 (B) Takanawa inlet.

Kindly read the Conditions under which every item is offered and sold.
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866—Two HOKUSAI PRINTS

From the Series of Thirty-six Views of Fuji.

16.—(A) Tsukuda Island.

(B) Misaka Lake.

867—Two HOKUSAI PRINTS

(A) Fuji from Surugacho.

12.—(B) Fuji from Hichiri Bay.

868—Two HIROSHIGE PRINTS

12.—Two landscapes from two famous Triptych Sets.

869—Three KUNISADA PRINTS

(A) Futami rocks at daybreak.

48.—(B) Misty landscape.

(C) Maple glow of Oji.

870—Three PRINTS

(A) Ryogoku Bridge, by Kuniyasu.

18.—(B) Fuji over Ryogoku, by Sekkyo.

(C) Ryagoku at Full Moon, by Hokuju.

871—Two HIROSHIGE PRINTS

12.—(A) Yushima height in snow.

(B) Moon rise in Numazu.

872—Two PRINTS

From the Series of Marusei Tokaido.

10.—(A) Bronze Torii of Akiwa Temple.

(B) Village of Minakuchi.

873—Two PRINTS

From the Series of Marusei Tokaido.

10.—(A) Village of Okabe.

(B) Ferry-boats of Mitsuke.

874—Two PRINTS

From the Series of Marusei Tokaido.

12.—(A) Tea-house near Otsu.

(B) Seto River.

Third Evening



875—KISO GORGE IN SNOW

30.- The blue tone of water and gray sky is supreme. Mr. Dow selected a rare example. Signed: Hiroshige Fude. Publisher, Tsutaya.

Height, 28½ inches; width, 13¼ inches.

RARE EARLY WORK OF HIROSHIGE

(Work of 1818-1830)

876—TWILIGHT IN IMADO

12.- From the Series of Sumida Hakkei. Late spring, white pear flowers in full blossom. Black smoke from Imado pottery kiln, obscuring the landscape. A masterpiece of the artist.

877—CROWDED THEATRE STREET

5.- From the Series of Yedo-Meisho. Showing a glimpse of Saruwakacho about 1818.

878—SUMMER MOONLIGHT NIGHT

6.- From the Series of "MITSUNO NAGAME." Ryogku Bridge and fireworks. Very fine impression.

Kindly read the Conditions under which every item is offered and sold.
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884—THE BOW-MOON

Fine condition in full margin. Seal of Publisher Sanoki by the side of poem. Seal of Ichiryusai under the signature.

Height, 15 inches; width, 7 inches.

(Illustrated)

H. H. Stillhammer

879—NIHONBASHI OF YEDO

6. From the Series of "MINATO ZUKUSI." Famous bridge in Yedo. Fuji mountain looms in white mist and pink glow.

W. T. D. Wood

880—ANCIENT PLUM TREE

10.- In full bloom, both old and young visiting the ground. Publisher, Yamada-ya.

H. S. Michie

881—TEN PRINTS

12.- From the Series of Tokaido Harimaze Zuyō. Publisher, Ibasen. Excessively rare; in good condition.

T. S. Matsuki

882—TWO HARIMAZE PRINTS

10.- (A) From "Mixed Provinces."
(B) From "Mixed Yedo."

883—FIVE HARIMAZE PRINTS

7.- Horizontal size. Famous red female Daruma is among them. Excessively rare.

Dr. J. H. E. Walther

Third Evening

B. Matsuki

885—THREE HARIMAZE PRINTS

5.- Famous sketches of landscapes, souvenirs and figures. Excessively rare.

E. J. Kane

886—THREE HIROSHIGE PRINTS

9.- Consisting of thirteen small prints from the Tokaido and Yedo Series.

H. V. Hall

887—SUMIDA RIVER IN SNOW

37.50 A man in straw rain-coat and hat propelling a raft. In flawless condition. Publisher, Kawasho.

Height, 15 inches; width, 5 inches.

(Illustrated)

HIROSHIGE KACHO

888—

A. D. Ficke

10.- Large upright. Monkey watching the fall of cherry flowers.

Height, 15 inches; length, 17 inches.

B. Matsuki

889—KAMEIDO BRIDGE

5.- Chuban upright. Wistaria trellis overhanging pond; in full blossom. Signed: Hiroshige Ga.



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Mrs. H. S. Peters
890—Two HIROSHIGE KACHO PRINTS

(A) Camellia and sparrows in snow.

12.- (B) Hydrangea and kingfisher.

B. Matsuki
891—HIROSHIGE KACHO PRINT

7.- Fujo flowers with poem.

Height, 14½ inches; width, 5 inches.

892—Two HIROSHIGE KACHO PRINTS

(A) Cherry and robin.

10.- (B) Peony and bluebird.

893—Two HIROSHIGE KACHO PRINTS

(A) Oshidori birds.

10.- (B) Fujo flower and bluebird.

894—Two HIROSHIGE KACHO PRINTS

(A) Stork and reed flower.

10.- (B) Chrysanthemum and two birds.

895—Two HIROSHIGE KACHO PRINTS

(A) Kingfisher and grass.

10.- (B) Flight of Chidori birds over the wave.

Mrs. G. G. Hees
896—Two HIROSHIGE PRINTS

(A) Iris and cuckoo.

10.- (B) Pussy-willow and camellia.

B. Matsuki
897—HIROSHIGE

5.- Fuji, in black and white.

Height, 6 inches; length, 8 inches.

898—LANDSCAPE ON FAN

5.- View of Ise Bay from Asakuma. Excessively rare. In fine tone and condition.

E. A. Bigelow
899—HOMING BOAT AT TSUKUDA

9.- From Toto Hukkei; form of fan. Signed: Hiroshige Ga.

Third Evening

B. Matsuoki

900—TEA HOUSES ON THEATRE STREET

5.- From the Series of Yedo Meisho. Showing the part of Saruwaka-cho. Brilliant impression. Publisher, Yamaya.

" "

901—YEITAI BRIDGE

5.- Homing sailing boats near the bridge. Fine impression. Signed: Hiroshige Ga.

Mary Le. Law

902—TADASU GROVE IN RAINSTORM

10.- From the Series of Kido Meisho. Fine impression and good condition.

B. Matsuoki

903—ASUKAYAMA IN SPRING

5.- Cherry trees, one in full bloom; Fuji looms over the field. A flawless sample. Publisher, Nunoyoshi.

Mrs. F. W. Crookley

904—TAKANAWA HABBOR

6.- Realistic twilight effect. Good impression.

B. Matsuoki

905—SHIMMEI TEMPLE

5.- Procession of Court Ladies passing under Torii gate.

" "

906—LOW TIDE

5.- From the Series of Koto Meisho. Crowd of men and women picking sea-shells at Susaki. Fine impression. Publisher, Kikakudo.

" "

907—SUMIDA BANK

5.- From the Series of Koto Meisho. Cherry trees are in bloom. Pleasure fishing boats in foreground. Publisher, Kikakudo.

" "

908—PINE TREES OF HAMAMATSU

6.- From Marusei Tokaido Series. Travelers are admiring the view. Fine impression.

E. M. Bayle

909—RYOGOKU BRIDGE

7.- From early Toto Meisho. Brilliant impression. Excessively rare. Publisher, Marusei.

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910—SUMA BEACH IN SPRING

6.—One of the triptychs.
Fine, clear impression.

911—Two HIROSHIGE PRINTS

12.—(A) Fujikawa village in snow.

(B) Bow-moon over village of Fuchu.

912—Two HIROSHIGE PRINTS

10.—(A) Fuji from Kanaya.
(B) Cherry tree of Ishiyakushi.

913—FULL PORTRAIT OF POETESS SHUSHOKU

50.—Promenading under cherry tree. Translations of inscription above and ode by the poetess. "Portrait of Shushoku, daughter of the confectionery store, gentle and talented for ode. Her verses are widely appreciated far and near." INO HATANO SAKURA ABUNAHSI. AMENO YEL. Signed: Shushoku. Beautiful pale aubergine robe, with polychrome floral pattern on the skirt. Pleasing sky effect on the background. This is the most beautiful

figure print ever executed by Hiroshige.

Height, 26¾ inches; width, 8¾ inches.

(Illustrated)

Third Evening

MISCELLANEOUS ARTISTS

914—PORTRAIT OF YOYOYAMA

Miss H.C. Meade

10.- Robed in black; tied in pink obi. Signed: Yanagawa Shigenobu.

915—TWO SMALL HOKUSAI PRINTS

F. H. Craig

10.- (A) Two women in front of a house.

(B) Girl tying her obi.

916—PANORAMA OF THE INTERIOR OF A JAPANESE THEATRE

B. Matsuki

5.- They are playing "Shibaraku," a pantomime play. Danjuro at left flower path. Shigemasa. Not signed. Publisher, Iwa-toya.

917—SETA BRIDGE

E. A. Bigelow

7.- By Fusatane. Publisher, Moriji.

918—TWO HIROSHIGE PRINTS

B. Matsuki

(A) Fishing party on the bank of Ochano-Mizu.

10.- (B) Spirits of Thunderstorm climbing up the bridge post.

Rare prints by talented pupil of Kunisada.

919—TWO BEAUTIFUL PRINTS

12.- (A) Young woman leaning on a pine box. By Sadakage.

(B) Tea-house maid and landscape.

920—GEISHA WITH MAID UNDER CHERRY TREES

E. A. McCreary

7.- Signed: Kuniyasu Ga.

921—FEMALE KOMUSO

B. Matsuki

5.- Robed in blue summer gown standing under pine tree.

WORK OF HIROSHIGE II

922—RYUKOZAN OF BIZEN

" "

7.50 From the Series of Meisho Hyakkei. Rainstorm over willows and lone traveler in straw raincoat.

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923—TWO PRINTS

Mrs. M. Tim

(A) Yedo Bay from Noge.

12.- (B) Waterfall of Chichibu.

924—TWO PRINTS

B. Matsuki

(A) Bridge of Hirose.

5.- (B) Village of Higurashi.

925—SUMMER TEA HOUSES

H. W. Wilson

6.- View of the river bed of Kamogawa. Beautiful impression.

926—TWO PRINTS

B. Matsuki

(A) Tsukuba Mountain.

5.- (B) View of Sotogahama of Mutsu.

927—TWO PRINTS

L. H. Dement

(A) Katano Inlet in spring.

6.- (B) Cedar tree of Kai Province.

928—HIRAYAMA ON SNOWY EVENING

Mary C. Law

One of Hiroshige Second's masterpieces. Signed: Hiroshige

10.- Second Generation. Engraver, Horikane.

929—TWO PRINTS

H. S. Michie

(A) Ishiyama in autumnal full moon.

6.- (B) Yoshiwara in cherry season.

930—YEDO CASTLE IN SNOW

Mrs. H. Brooks

6.- From the Series of "Yedo-Miyage." The card above the print illustrated with duck and gander designated the ditch is a favorite place for birds in winter. Signed: Hiroshige ga. Publisher, Nwoyei.

931—TWO PRINTS

E. A. Bigelow

(A) Maple glow at Kaianji Temple Yard.

6.- (B) Low tide at Susaki.

Third Evening

932—Two PRINTS

B. Matsuki

- 5.- (A) Festival lantern of Ikegami.
(B) Yeital Bridge in twilight.

933—Two PRINTS

E. A. Bigelow

- 11.- (A) Maple glow in Takinogawa.
(B) Ryogoku Bridge on summer evening.

934—FUJI FROM IZU MOUNTAIN RANGE

L. H. Demment

- 6.- A perfect composition and successful color scheme. A flawless example.

Beatrice Woods

935—Six ILLUSTRATED FANS

- 7.- (A) Black crow, painted by Sukoku.
(B) Takeuchi holding a baby Prince. Print by Kiyochika.
(C) Egg plants.
(D) Iris, by Yoshinobu.
(E) Cowboy, by Giokuyei.
(F) Autumnal moon.

AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.

COMPOSITION, PRESSWORK
AND BINDING BY



THE IMPORTANT PRIVATE COLLECTION
OF THE LATE
PROFESSOR ARTHUR WESLEY DOW



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NEW YORK CITY

1923

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